DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNE, INDIANA   CHICAGO: 638 MERCHANDISE MART
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE   DELAWARE 7-1503

DUNBAR

February 12, 1957

Miss Edith Halpert
c/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We wish to thank you for your consideration regarding the weathervane order for Dr. Allen. Our customer is now very very pleased.

Regarding the Meigs painting, we are very sorry, but we do not have any definite decisions as yet.

Yours very truly,

DUNBAR ACCESSORIES

Russell F. Wake

Russell F. Wake

RFW:ss

DUNBAR

February 13, 1957

Mrs. J. Watson Webb
Shelburne Museum
Shelburne, Vermont

Dear Electra:

You may recall my reference to the fact that I had sent your photograph of the *Franklin* Sternboard to Pauline Pinckney, asking that she supply what information she may have in this connection. I am now enclosing her reply.

For your information, I looked up pages 86, 119 and 120. The first discusses two busts, one by Rusch and the other by Gerrish. The reference on pages 119 and 120 are to a full size figurehead. Thus, both of these can be discounted.

I am sure that if Pauline Pinckney digs up any more specific material, she will get in touch with me. Best regards.

Affectionately,

EGH/ek
Enc.

February 5, 1957

Thomas A. Edison, Incorporated
Edison Voicewriter Division
West Orange, New Jersey

Gentlemen:

Some weeks ago, through the cooperation of your salesman, Mr. Galmutz, we obtained a Voicewriter for demonstration, and subsequently decided to purchase one. At that time, I mentioned the fact that I would like to have a new machine, as I was under the impression that the one we had was used specifically as a demonstrator. However, no exchange was made.

I had very little opportunity to use it, as I was out of town a good part of the time, but when I started using it seriously I found that the machine had a number of flaws. On Wednesday, January 23rd, my secretary advised me that one of the disks was impossible to transcribe, and when I listened to it I found that there was "double talk" in several sections and as I had noticed previously the beginning and the end of the disk went completely dead. This has happened on several occasions, and I learned to start at about point 2 and end before the clicking or warning signal started. In any event, the difficulty went beyond this point and she telephoned your office on the 23rd reporting the situation, and the repair department promised to send someone over immediately. A second call was made that day and a third call on Thursday, January 24th, referring the matter to the sales department as well as the repair department. For your information, no one called until Thursday, January 31st. Meanwhile, I could not use the machine and was seriously inconvenienced.

I am very much distressed that it requires more than a week to get service, particularly during the first month of "purchase". Furthermore, I am convinced that the flaws in the machine will require continuous adjustment, and that (based on the serial number) it was not new when it was billed to us.

Thus, I would request that you send a new machine with a late serial number and agree to have prompt service in the event that a repairman is required. Otherwise, I shall be obliged to return this and purchase another make which will prove more satisfactory.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 21, 1957

Miss Edith G.Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

Thank you for sending the three Harnett photographs. I have learned since you wrote that some of my ladies have already been in to see you, looking around for a picture such as the Harnett to present to the Gallery.

I told Mrs.Burling about <u>My Gems</u>,which is the only one of the three photographs that appeals to me, and she may be in to see it, although I fear its price is double what they are prepared to expend. You can probably steer her in another direction, for as you know, we have many lacunae such as Marin.

After I get back from Florida I hope I can squeeze out time to make a hurried trip to N.Y. If so, I will not fail to pay a formal call.

Sincerely,

Bill

Director.

HWW;dd
enc.

it is a jolt to see the family dwindle and to realize how one's days are numbered. He was 62 - I am 58 -

I expect to come to New York for ten days starting about March 15, and will be selecting a 'purchase' Exhibition for our Center to be held in May. I hope you can lend us some choice things.

With good wishes

Dwight K

SKIDMORE, OWINGS & MERRILL

Architects · Engineers

425 PARK AVENUE, NEW YORK 22, NEW YORK

February 28, 1957

RE: H. J. HEINZ COMPANY
RESEARCH LABORATORY.

Mrs. Halpert
The Downtown Gallery
#32 East 51st Street
New York, New York.

Dear Mrs. Halpert:

Attached are two copies of the signed agreement for Stuart Davis' work for the H. J. Heinz Company.

I have retained one copy for our files and the H. J. Heinz Company has the other copy. I believe you will receive a check for $1,500.00 directly from the H. J. Heinz Company in a day or two.

With this paper work being complete and a very pleasant talk I had with Mr. Davis I guess we are under way.

Sincerely yours,

Gordon Bunshaft

gb;kmk
attachments.

100 WEST MONROE STREET, CHICAGO 3, ILLINOIS · 1 MONTGOMERY STREET, SAN FRANCISCO 4, CALIFORNIA
2040 S. W. JEFFERSON STREET, PORTLAND 1, OREGON

February 20, 1957

Mr. Alden F. Megrew
Head, Department of Fine Arts
University of Colorado
Room 201, Theatre
Boulder, Colorado

Dear Mr. Megrew:

Thank you for your letter.

Under separate cover, I am sending you 6 watercolors by John Marin, carefully selected to give you an excellent variety of subject matter and period. Color notes are inscribed on the reverse side of each print.

Although some of these paintings were marked at higher figures, we are so eager to see Marin represented in your part of the country that we have changed the figure to the price you stipulated. With the exception of "Region of Taos", which will be included in our forthcoming exhibition, any of these can be sent to you on approval if you so desire.

Sincerely yours,

EGH/ak

February 20, 1957

Dear Sir

The Grammar painting, Night Plant, has been received by you and in good condition. Thank you.

Yours sincerely

margaret F. Bush
VK

Mrse. G. L. Bush
Museum Registrar

Downtown Gallery
32 E. 51st St.
New York, N.Y.

AIC

THOMAS A. EDISON INDUSTRIES of McGRAW EDISON

West Orange, New Jersey

Orange 3-6800

VOICEWRITER DIVISION

February 7, 1957

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are indeed unhappy to learn that your Voicewriter has not given you satisfactory service.

I have called this matter to the attention of our New York District Manager, Mr. Arthur R. Peck, and he will have a representative call on you to make sure that you have an instrument that will give you satisfactory service.

We have a very efficient service organization in New York City and I am sure that they will be available when you need them in the future.

We regret the inconvenience which this has caused you and assure you of our interest in seeing that you are a satisfied Voicewriter user.

Very truly yours,

Fred O. Holladay
Assistant General Sales Manager

Voicewritten
by FOH:nrg

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • *Vice-President:* HENRY B. PFLAGER • *Director:* CHARLES NAGEL • *Secretary:* MERRITT S. HITT

February 5, 1957

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Nagel wishes me to thank you for your kind letter of January 28 and for the commission check covering your objects sold during our recent Collector's Choice II show.

Perhaps Mr. Nagel's article on the 1955 exhibition, as carried by our Bulletin being mailed under separate cover, will be of interest to you, as well as the figures for the 1956 show: 209 objects sold to 135 members of the public for a total gross of $16,261. I might add that the 1956 exhibition carried more lower priced objects than did the one for the previous year.

We wish to sincerely give our thanks for the most appreciated cooperation your Gallery has given us.

Cordially,

Merritt S. Hitt

Secretary

MSH:br

cc: Mr. Nagel

Do you have any prints or reproductions for sale? I have one only in my collection.

I would deeply appreciate a reply.

Yours very truly,

Miss Marcella Geissmann
12931 Shaker Boulevard
Cleveland 20 Ohio

RUNE SWANSTRÖM

POSTADRESS:
ROSENSKIOLDSGATAN 9, GÖTEBORG
TELEFON 18 22 49
TELEGRAM: "DYEANILIN"
BANKFÖRBINDELSE
SKANDINAVISKA BANKEN

Messrs
The Downtown Gallery,
32 East 51st Street,
New York, N.Y.
U.S.A.

EDER BETECKNING YOUR REF.	EDERT BREV YOUR LETTER	VÅR BETECKNING OUR REF.	GOTHENBURG S SWEDEN

February 14, 1957

Dear Mrs Halpert:

Re. John Singleton Copley:

I wrote you the 2nd of January 1957 a letter and enclosed a photo of a painting made of above mentioned painter. As I haven't heard anything from you since January, I take the opportunity comming back to my letter of the 2nd and ask you kindly let me know if you could be interested in this painting. Why this painting must be of some interest to your market is of that reason, that Copley have done only a few such scenes and one of the very best known is the Sige and Relief of Gibraltar, hanging in National Gallery in London.

I take also the opportunity to mention, that it happends that I have for sale many interesting paintings from the 16th and 17th century, mostly of very well known painters as David Teniers The Younger, Philips Wouwerman, Jacod de Wit, Netcher, etc., etc. If you might be interested in such art, will you let me know. Many times I have also impressionists for sale and as I do not know your type of paintings you usually selling, I will not make you any offer before you inform me what you like.

Please be kind and drop me a few lines by return of mail your interest and also in case of no interest return the photo of Copley. I am in the meantime at your whole disposal for any further wanted information, I am,

Very sincerely yours

Rune Swanström

STEPHEN A. STONE

180 Elgin Street
Newton Ctr., Mass.
February 26, 1957

Dear Edith:-

Sybil and I were very much disappointed not to have been able to participate in the festivities which your visit to Boston made possible. However, promises to children are not broken with impunity and so we were unable to reschedule events more to our taste. We do hope that we will have another chance to return your frequent hospitality.

It has occurred to us that the Jensen table might possibly be delivered during our extended absence next month. If that should happen, especially during the early part of our trip, it will not be possible for us to get funds into your hands soon enough for you to make timely payment. (I assume that short terms are implicit in the "wholesale" deal.) Naturally, we don't want to add insult to injury by asking you to finance the favor. Is there any way in which you can conveniently inquire about the delivery and, if it appears imminent, determine the exact price ? Then if you can let me know before Monday I can send you a check before we leave. Of course if delivery is still several weeks away, we will relax.

We have not talked with Boris or the Brewsters since your visit, but hope that they have kept you current on the latest developments at Boston University as well as with our New England painters. We are quite enthusiastic about Al Duca's latest work and looking forward to its first showing this week-end.

Weather permitting we proceed to Paris without stopping in New York and therefore probably will not see you until afterreturnreturn. We hope you remain well in the meantime. Again thanks for all your trouble.

Kindest regards from us both.

Cordially yours,

[signature]

February 11, 1957

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

At last, I am enclosing a tentative list of the Dove paintings which you selected for consideration. Naturally, there will be changes in this, particularly, the 15 items you chose from Phillips. Incidentally, would you be good enough to forward a list of these to me, so that I can add them to our records for the time being.

Under separate cover, we are sending you a large group of photographs which we have obtained, and as soon as Baker delivers the balance, these will be sent on to you. It is my understanding, that you will write to the museums to request photographs directly, unless we have included these in our lot.

I think it is perfectly swell that Phillips will contribute three color plates. The book should really be a hot number.

The change in dates is very disappointing to me, as I certainly hoped the show would start not later than January of 1958 - and, preferably, in New York as a good many years have elapsed since Dove died and with the changing currents, it seems far more advantageous to start at that time rather than have it go through the entire country and end up at the end of the year in New York. Furthermore, please bear in mind that many collectors will be strongly opposed to having their paintings out for so long a period. How important is it to include five and certainly not more than six museums? All this is in the way of a suggestion, and not a gripe. After all, for you, a period of eleven months does not seem impossible for a book or are you planning to concentrate entirely on your novel until then

So, you have my thoughts in the matter, and from there on - do let me know what you decide. My very best regards.

Sincerely yours,

EGH/ek

THE INSTITUTE OF CONTEMPORARY ART

230 THE FENWAY, BOSTON 15, MASSACHUSETTS

February 19, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Let me, first of all, tell you how exceedingly grateful we are for the all-out manner in which you supported our Ben Shahn exhibition. Surely, I did not expect to get as many examples from your own collection as well as The Downtown Gallery and I am absolutely delighted that you saw your way towards such a major loan contribution.

I am glad to be able to reassure you with regard to the balance of the exhibition. The "commercial work", most of which originates in your gallery is balanced by "fine" work so that no undue emphasis will be placed in a direction that you do not wish to stress. The total show comprises nearly one hundred pieces by now and promises to become impressive, both in quality and in scale. You will remember that you saw and approved the outline of it during my last visit to New York.

As for the mural, I am still not quite sure in what way this section will turn out. Ben Shahn took me to the place where the mosaic is currently being constructed and I was most interested in this new and monumental creation of his. I should like it very much if a segment of it were reproduced through a large translucent slide but have not found the means, as yet, by which such an intention might be realized. In any case, it would merely be a portion of the overall show and would, by no means, displace the other segments which are already assured through the generally favorable response from lenders all over the country.

We are about to discuss plans for the opening and I shall naturally inform you of developments. I hope very much that you can come and see the show and we, definitely, count on your presence.

With renewed thanks, both for the loans and your help.

Sincerely yours,

Thomas M. Messer
Director

TMM/pl

1710 Lyndale Avenue South   Minneapolis 3, Minnesota   Telephone: FEderal 6-0301   H. H. Arnason, Director

27 February 1957

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am very much interested in the idea of a deluxe edition of our Stuart Davis catalogue which would include the silk screen print made from the original gouache owned by Jack Lawrence. However, the catalogue is too far along at this point to make any radical revisions in the format; therefore, I would suggest that the print be designed as an insert. It might be run off on stock slightly smaller than our page size* and then protected by a sheet of tissue which would enhance its appearance.

I feel certain that for our purposes a selling price of $25.00 is too steep and that we would have a much better chance of moving the lot at either $5.00 or $10.00. I think we would be willing to take a chance on a hundred in order to see how it goes. If the edition sells, we will of course recommend the same idea to other museums.

One thing is not clear: did Davis make the screens himself, or were they produced from the original gouache by the Tibor Press?

With best wishes,

Sincerely,

Harvey

H. H. Arnason
Director

hha:nm

*Page size will be approximately 10 3/4 x 8½".

February 20, 1957

Mr. Dwight Kirsch
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

Well, so you are back again in the land of the free, where we are all privileged to knock ourselves out with work. It was good to hear from you.

Indeed, I shall be delighted to see you on March 15th and thereafter, and will assemble some hot numbers for your exhibition. Won't you call me when you arrive, so that we can make a social date and get a report on your travels, and about the paintings that you did as a result.

Many thanks for your sympathetic note. I am sorry that I have to express my sympathy to you as well.

Sincerely yours,

EGH/sk

[1957]

February 18 —

Dear Edith:

Gwen and I were both sorry to hear of the death of your sister — Mrs Walter. We are very happy to have known her.

Gwen and I are still in the process of settling — when we are settled we hope you will find the time to spend an evening with us.

Best Regards
Jake

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
February 6, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was good to see you, as always, and I only wish that we could have had more time together.

I went out to Centerport; Bill took me to see his step-mother and we remembered things. We also saw a very good picture which ought to be in the show.

I spent Sunday with Phillips, and we selected about 15 items including three related water colors and two collages. You will see lists of these soon. Phillips, you will be interested to know, generously offered three color plates. All in all, we shall have a resplendent book.

A matter to which I wish you would give a moment's thought: The Dove Exhibition has been roughly scheduled to open at the Whitney in the spring of 1958. In one respect this is not good as Phillips must have the second showing, and he would again be crowded into late May and early June. This is a bad time and he has suffered through it twice before, notably with a short showing of the Graves Exhibition. On the other hand, setting the show up and opening in January 1958, which is a possibility for the Whitney, is almost impossible for me. I shall need more time for the book.

I am thinking therefore of an opening here on the West Coast in May of 1958. The exhibition would then go to San Francisco, perhaps to the Walker Art Center, if they can take it early, and open in New York in mid-autumn. It would then go to Washington, to open some time between Thanksgiving and Christmas. There could be one or two more showings in the East. It would be nice to include Philadelphia, and I should like very much to see it in Boston. The difficulty here is, however, that I should want it in the Museum and I might be in a very awkward position if Perry Rathbone chose to toss it to the Institute.

Let me know right away how you feel about this. I have acclimatized both Jack Baur and Phillips to the idea of a West Coast opening, and personally I should like it very much. The only urgency is that I must give the Whitney a positive answer.

Yours faithfully,

Frederick S. Wight
Director of the Art Galleries

FSW/dp

P. O. BOX 150

WILLIAM H. LANE

LEOMINSTER, MASSACHUSETTS

February 11, 1957

Mr. Lawrence Allen
The Downtown Gallery
32 East 51 Street
New York, 22, N.Y.

Dear Lawrence:

I do not plan to keep the Demuth watercolor. I shall bring it with me the next time I come down.

Warm regards,

William H. Lane

WHL:RTM

the Study to seek the cooperation of museums and private collectors all over the country and to request permission to reproduce their objects in the form of color slides. All photography will be carried out under carefully controlled conditions. Ideally it would be desirable, especially in the case of movable objects such as easel paintings, to set up the photographic equipment in one place and bring the objects to the camera. This would simplify control and considerably reduce the amount of time required for the photographer to complete his work. It is the hope of the Study that this kind of an arrangement can be made in each of the museums. However, the equipment which has been designed for the project is portable, and the photographs can be made directly in the galleries if necessary. The type of lighting to be employed can draw its power from any standard 110 volt outlet without overloading the circuit.

The Study is aware that excellent color transparencies of many of the objects selected are already in existence. Although it would seem desirable to make use of these transparencies, experiments have shown that no current method of duplicating is capable of achieving the standards of quality which have been so painstakingly established by the Study. Furthermore, a lower sales price can be achieved - and maintained - only if a consistent method of production is employed. It is considered essential, therefore, to photograph all objects on the new negative film. It is important to add, however, that these negatives will provide a continuing source for color work of all kinds.

In working out this project no effort has been spared to bring about the

Stage Design

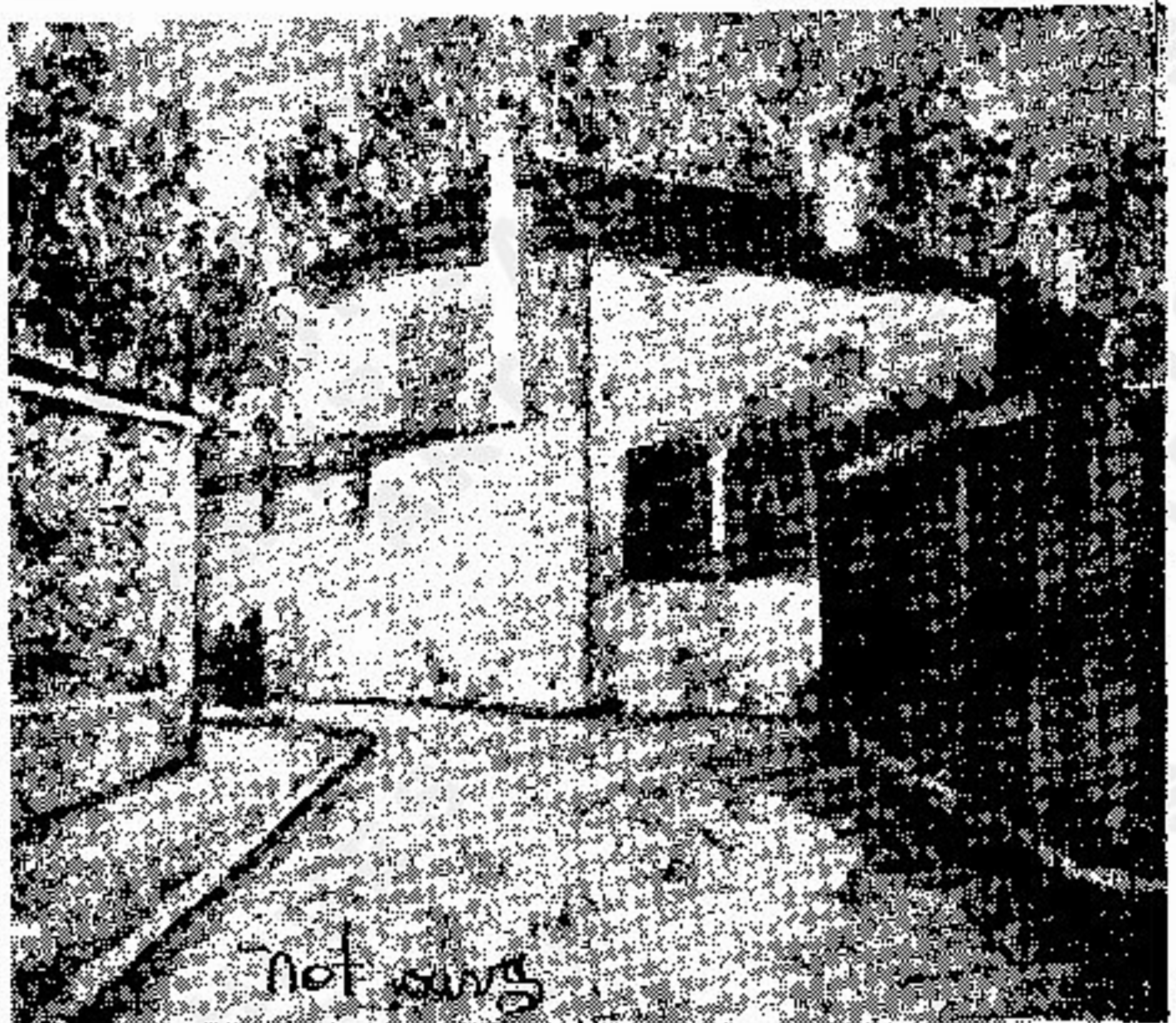
Donald Oenslager
1475 Broadway
New York, New York

Visual Communications

Mildred Constantine
Museum of Modern Art
New York, New York



'ANNUNCIATION,' bronze sculpture by George Kolbe, is in modern European show at Fine Arts Gallery.



'LA RUE BECQUEREL A MONTMARTRE,' loaned for exhibition in the Balboa Park gallery, was painted by Utrillo during the 1930's, "his best period."



'PERSONNAGE,' bronze sculpture, is by Mirko.

FROM FRANCE: Collectors Show Paintings

By JULIA G. ANDREWS
Associate Professor Of Art,
San Diego State

Three art collectors of the San Diego area have made possible an exhibition of Modern European painting and sculpture at the Fine Arts Gallery, which is bound to be richly appreciated by artists and laymen alike. Director Warren Beach has allowed each work its own "lebensraum" and one enjoys in this room a rare sense





lery collection, as well as more recent works lent by Pliny Munger. Mr. Munger has obviously formed his collection with a rare freedom from prejudice for a particular person or style. The only thing his sculptures have in common is the medium, bronze, and their authentic quality.

"Annunciation" by George Kolbe (German, 1877-1947) might be taken for a work of the late Renaissance —classic proportions of the human

February 16, 1957

Miss Janet Bennett
Victor Gruen & Associates, Inc.
2100 Industrial Building
Detroit 26, Michigan

Dear Miss Bennett:

As you probably know, Mr. Jenkins saw the figurehead and was, evidentally, not impressed. However, it had been sold to a museum prior to his visit. Thus, everybody is happy.

Would you be good enough to return the photographs at your convenience.

Perhaps, there is something else that will be considered suitable. I shall be glad to show you what other material we have, if you are still interested.

Sincerely yours,

EGH/ek

but capital, unlike business
people. My earnings go
to bronze moulders &
income tax.
I am at present engaged
on a vast work for
Coventry Cathedral a
Saint Michael over 25 ft
feet high. I have
a small sketch model
for this which I am
casting in bronze. If
you are interested in this
I could send you a
photograph of it.
Yours very sincerely

Jacob Epstein.

THE MUSEUM OF MODERN ART
New York 19

The Museum Collections

11 West 53 Street
Telephone, Circle 5 - 8900
Cables: Modernart, New-York

February 27, 1957

Dear Mr. Wilder:

You will remember that in June 1955 you wrote proposing that I write a foreword to the catalogue of the Abby Aldrich Rockefeller Folk Art Collection in Colonial Williamsburg. I questioned my fitness to do this, stating that although I had been deeply interested in the esthetic value of certain works in the collection, I was in no sense an expert and that another man - Holger Cahill - seemed to me far better prepared for the task since he was not only an authority in the field but had worked closely with Mrs. Rockefeller in the formation, exhibition and publication of her collection. I do not have a record of your response to this suggestion though I assume that you must have replied.

Because of our previous correspondence on the subject, I now take the liberty of writing you about the finished catalogue, a copy of which I have just seen. Let me say at once that I am astonished and troubled by the almost complete lack of reference to the part played by the Museum of Modern Art, under Holger Cahill's guidance, in exhibiting and publishing American folk art throughout the 1930s. (I should explain that Mr. Cahill is ill and cannot himself write a letter at this time).

The Museum's exhibition, American Folk Art, was proposed to the Board of Trustees and organized in 1932 by Mr. Cahill, at that time Acting Director of the Museum. The show was the first to cover the whole range of folk painting and sculpture and, with the exception of two of the 175 catalogued items, was entirely drawn from Mrs. Rockefeller's newly formed collection. It was documented by a book containing 89 illustrations, an annotated catalogue list, a six-page bibliography, and a long introduction by Mr. Cahill, the first comprehensive essay on American folk art. To the best of my knowledge, American Folk Art remained the most important publication on the subject for a decade. Because of this and because it was concerned almost exclusively with Mrs. Rockefeller's collection, I find it altogether extraordinary that it should have been omitted from the bibliography of the new Williamsburg catalogue, especially since the editor in a footnote refers to an illustration in it.

In 1933-34 the Museum of Modern Art sent the entire 1932 exhibition of Mrs. Rockefeller's folk art collection on a tour of six cities, Philadelphia, Providence, Boston, Kansas City, Greenwich, Conn. and White Plains. It seems clear that this was the first major effort to bring to a wide public the "art of the common man in America."

The Museum continued to show American folk painting and sculpture in major exhibitions. In 1938 we included 26 items in Trois Siecles d'Art aux Etats-Unis shown in Paris at the invitation of the French Government -- and with great success. Our tenth Anniversay exhibition ART IN OUR TIME in 1939 gave a special gallery and 12 pages in the catalogue to American folk art from Mrs. Rockefeller's

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
February 18, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have yours of February 11, together with our list of the Doves and the 46 photographs. I shall send you the items from Phillips shortly. We are under pressure here at the moment.

If I hasten to answer, it is concerning the opening of the exhibition. I am not entirely determined on a West Coast opening. My thought was that the publicity might be as good or better, but there is a risk that the show would lose its chance if it were not well treated when it opened here, and, in short, I am shifting ground and thinking of opening in New York.

I have just written Jack Baur, re-raising the question of the date. It will be impossible to have the book delivered in New York in time for a January, 1958, showing. The Press needs six months; I must rework the material in June when I see the letters at Yale, no matter how much I have written in the meantime, and I must be here to work with the editors and the designers. I shall be back about September first. (I have already given up a semi-sabbatical in Europe, not altogether on this account, but it will mean that I shall be here next autumn.)

I could have the book for a March 1 opening, and I have suggested that time to the Whitney, although I have some recollection that they have a conflict here. A later opening - their third showing of the spring - would be late for our purposes. It would mean that Phillips could not have the second showing, and that the show would have to make for San Francisco for the summer and would only get to Phillips at the very end of the schedule. I do not think it wise to treat him this way.

If there is to be a New York opening and the Whitney cannot open some time around March 1, then I think that the exhibition would have to go over until October, 1958, assuming that the Whitney can open then. So you see, you are as much an influence as ever in the history of American Art. I shall let you know at once when I here from Jack Baur.

Ever yours,

Fred /dp

Frederick S. Wight
Director of the Art Galleries

P. S. I am not writing a novel <u>instead</u>. I have been a little sobered by the help for the Tomlin show which was not received from a certain quarter, and if you will look at Sam Hunter's review of the Marin book and show in the current College Art Journal, we shall have done well enough to be a good target, and the Dove job had better be very well done indeed.

AFA

February 11, 1957

Colonel E. W. Garbisch
3 East 78 Street
New York, N. Y.

Dear Colonel Garbisch:

I was so sorry to miss you during your recent visit.

No doubt, you received our announcement of new acquisitions in American folk art. This exhibition opens on Tuesday, and I am very eager to have you and Mrs. Garbisch see the few objects on view as well as many others we could not or did not wish to show publicly.

I do not know how you feel about making additional acquisitions at this time, but I am now ready to release some of my "specials" for a reason that I can explain when you come in.

In any event, it will be so nice to see you both and I look forward to your visit.

Sincerely yours,

EGH/ek

THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO
MAIL ADDRESS: CHICAGO 37, ILLINOIS
TELEPHONE: 2-5 P.M., MIDWAY 3-0800, EXTENSION 1215
GALLERY ADDRESS:
108 GOODSPEED HALL, 1010 E. 59TH STREET
ENTRANCE THROUGH WIEBOLDT HALL ARCH

February 8, 1957

Mrs. Edith Halpert, Director
Downtown Gallery
32 E. 51st Street
New York, N.Y.

We wired Budworth to collect the watercolors by Weber, Shahn, Marin, and Demuth, of your selection.

Insurance ,$10,000, was placed today on the shipment to take effect Monday pending receipt of an itemized list.

Our deepest thanks for your wonderful cooperation.

Sincerely,

Frances Biesel

Frances Strain Biesel
Exhibition Director

February 12, 1957

Mr. William Zinsser
580 Park Avenue
New York, N. Y.

Dear Mr. Zinsser:

I thought you would be interested in seeing the enclosed excerpt from a news release issued by the Art Institute of Chicago. I understand also, that Okamura has been having considerable success and recognition. Thus, you should be pleased in making the discovery.

My best regards to you and Mrs. Zinsser.

Sincerely yours,

EGH/ek
Enc.

Jewish Center Buffalo

February 5, 1957

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

Dear Mrs. Yochelson:

It was very good of you to write to me so promptly, and to release the picture. This, incidentally, was sold immediately after I heard from you.

When you come to New York, we can discuss the situation and see whether there is something else that can be suggested for your collection and some manner in which it can be obtained.

Sincerely yours,

EGH/ak

February 4, 1957

Miss Emilie Lange
Boston Public Library
Boston 17, Massachusetts

Dear Miss Lange:

Thank you for your letter.

Indeed, I am very pleased that the prints have finally been returned to this country. For your information, I am listing below those which were consigned to you:

Kuniyoshi	PEARS, GRAPES AND CIGARS
Kuniyoshi	CIRCUS BALL RIDER
CRAWFORD	CRACKUP
CRAWFORD	CRACKUP FRAGMENTS
MARIN	SAILBOAT
MARIN	DOWNTOWN, NEW YORK

As I mentioned in my letter of June 27, 1955, we subsequently sent a print of SAILBOAT by John Marin -- on April 15, 1954. This was not included in the original consignment.

One of the Marins was paid for, and I shall refer to our records accordingly.

Sincerely yours,

EGH/ck

Hebald

AMERICAN ACADEMY IN ROME
VIA ANGELO MASINA, 5
(PORTA S. PANCRAZIO)
ROME

Feb 15 '37?

Dear Mrs Halpert,

By some accident I found in going over my letters that I had not answered a pertinant question you asked in your last letter regarding the prices on some photos I'd sent you. Although I don't recall the exact works sent I remember that the prices were net. However I did state that you might use discretion regarding the price reduction up to 15%.

In the meantime in spite of an extremely mild winter, even for Rome, I've had an extraordinary productive year and at present have been putting

THE NORTH CAROLINA MUSEUM OF ART

RALEIGH, NORTH CAROLINA
W. R. VALENTINER, DIRECTOR

February 21, 1957

The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

First I want to thank you for the very nice Christmas card, and especially the sweet thought. I had hoped to see you around that time, but never got beyond Philadelphia, where Robert Carlin told us the sad news of your sister Sonia. And it is most difficult to express our deep felt sympathy.

We live under the delusion that Raleigh is close to N.Y. , and it is not the distance but the cost that keeps us in the south.

Jim, now wants to institute, again, here an art rental gallery similar to the one he put in at Colorado Springs, and would appreciate cooperation from you as he has had in the past. However, since he has demonstrated his good will in the past and has found that it is most complicated for the organization of a museum to pass on the rental $2.50's rental fees, he has the hope that the cooperating galleries will forgo these fees and allow the North Carolina Museum of Art to use these fees for the expenses involved.

Please allow us to call on your good graces, and allow us to have for a Rental Gallery, to be installed within the next weeks, similar material to that which you have sent in the past. Of course we shall pay shipping expenses both ways, place the pictures under our insurance policy, give proper publicity, and credit to the gallery, etc. We should also like to keep 10 $ commission on resultant sales.

Forms are now in the process of being mimographed, and shall follow.

Please spare some of the following:

Items under $100.00 and up to $750.00 by:

Shahn , Marin, Davis, Kuniyoshi, Dove, etc.

Thank you, in advance. All our best wishes.

Sincerely,

love, Barbara

Mrs. James B. Byrnes
for the Art Rental Gallery

Mite
OK

Dord Fitz Galleries
506 East Third
Amarillo, Texas

Phone Drake 3-9741

Dord Fitz, Director

Miss Edith Halpert
Downtown Gallery
32 East 51st St.
New York, New York

Dear Miss Halpert:

The show looks good and I think we should sell several things. I will make only cash sales + forward money immediately.

May I keep the show until March 15th?

Thank you much for sending the things.

Sincerely yours,

Dord Fitz

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

(16)

NA130 14=CPR FD TORONTO ONT 25 136P=

EDITH GREGOR HALPERT, DOWNTOWN GALLERY INC=

1957 FEB 25 PM 2 10

32 EAST 51 ST=

RESERVATION MADE STOP PLEASE ADVISE ARRIVAL TIME AND DATE STOP WILL BE AT AIRPORT=

BARRY KERNERMAN GALLERY OF CONTEMPORARY ART=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE REGISTER AND TRIBUNE
DES MOINES 4, IOWA

FRANK EYERLY
MANAGING EDITOR

February 27, 1957

Dear Mrs. Halpert:

Please apply the enclosed $100 check to the purchase of the Kuniyoshi. I will send you some more money later.

We are using the New York Times dispatch on the boom in art in New York City and I was interested in the quotations attributed to you and Miss Kraushaar. I am sorry I haven't been in your gallery about the first of December when you start your Christmas offers. Do you ever have any prints by Mary Cassatt?

With kind regards.

Sincerely,

Frank Eyerly

FE:ds
Enc.

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON 25, D. C.

February 15, 1957

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for the catalogue you sent me. I am very glad to have it. The announcement of your exhibition of recent acquisitions crossed my desk the other day, and I was pleased to see "My Gems" gracing the cover. I hope Mr. Walker will be able to see the painting before you sell it.

I enjoyed my talk with you immensely.

Sincerely,

William P. Campbell
Curator of Painting

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

February 18, 1957

Dear Mrs. Halpert:

What a tantalizing letter! I would dearly love to have a look at the new Sheeler; could you hold it until I am down on March 7? If this is asking too much perhaps you would have a photograph? The friend I have in mind will think about it but if nothing can be done in that direction, I might be interested myself. It all depends upon money! But please feel no obligation to hold the picture if someone wants it.

I have just returned from Texas; had a fine visit with Mary Lang. You certainly are helping her in building an excellent collection.

Best regards,

Sincerely,

Charles E. Buckley

Mrs. Edith Halpert
32 East 51st Street
New York 22, N. Y.

February 11, 1957

Mr. Willard Cummings
Mount Holly Road
Katonah, New York

Dear Mr. Cummings:

As you requested, I am listing below the current valuations of paintings and sculptures which I have examined:

1828 - Mary Pierce Tucker	Oil	40 x 60 In.	$550
Young Man With Slate & Stilus	"	25 x 30	300
{ Man From Littleton, N. H.	"	30 x 24	
{ Woman & Child From Littleton, N.H.	"		750
Coconuts by Mary Marston Weston -1850			250
Lion - Woodcarving - 19th Century			900
Formal Horse - Weathervane - Cast Iron & Copper			400
Formal Rooster - Weathervane - Cast Iron & Copper 19th Century			600
Cat - Copper in the round - 19th Century			350
Dove - Weathervane - Copper - 19th Century			300
Decoy-Goose - Woodcarving - 19th Century			150
Decoy-Duck - Wood - 19th Century			50
Decoy- Teal - Woodcarving - 19th Century			50

Sincerely yours,

EGH/ek

February 11, 1957

Mr. Hiram B. D. Blauvelt, President
Blauvelt-Demarest Foundation, Inc.
637 Kinderkamack Road
Oradell, New Jersey

Dear Mr. Blauvelt:

Thank you for your letter.

Indeed, our mailings will be sent to you in the future, but these are few and far between as in recent years we have arranged very few American folk art exhibitions but concentrate our public activities in the modern department.

If you plan to be in New York any time in the near future, why don't you drop me a note in advance so that we can arrange a meeting at your convenience.

As I mentioned previously, we have a large collection of paintings and sculpture including Pennsylvania German material. Since our selection is always based on the aesthetic quality of the work of art, we limit ourselves to museums and historical associations. Therefore, we do very little advertising and very little exhibiting basicallyto avoid distribution among individuals who buy these works of art for decoration. I am sure, that you understand.

I look forward to meeting you, and to showing you some of our prime items.

Sincerely yours,

EGH/ek

February 20, 1957

Mr. Leo S. Guthman
2829 South Dearborn Street
Chicago 16, Illinois

Dear Mr. Guthman:

For your information, the current market value of the painting by Karl Zerbe, entitled THE DOGS, is $600.

Sincerely yours,

EGH/ek

February 5, 1957

Mr. Garland Ellis
Continental Life Building
Fort Worth, Texas

Dear Mr. Ellis:

Forgive me for not having written to you sooner.

Forgive me also for not having advised you about the double decker exhibition arrangement. It serves you right for selecting so good an example of Shahn's work. The museum will send you a catalogue when it is issued. Incidentally, did you receive one from the Whitney Museum for your collection? If not, I shall arrange to send you one.

I am sorry that you postponed your visit, but it will be nice to see you when you are next in New York.

Sincerely yours,

EGH/ek

WALTER WERNER
Juniper Ridge
Danbury, Conn.

February 1, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The size of the enclosure is tangible evidence of how tough things are these days. While the weather has been cold, obviously it has not been cold enough.

We are enjoying both the Marin and Davis--the former even more than my discriminating spouse thought was possible. This would merely serve, I suppose, to confirm a pedestrian taste.

Charlotte joins in sending best regards. We look forward to seeing you soon.

Sincerely,

Walt

Walter Werner

enc.

1710 Lyndale Avenue South   Minneapolis 3, Minnesota   Telephone: FEderal 6-0301   H. H. Arnason, Director

22 February 1957

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have written to Stuart Davis on two points and would like to enlist your assistance on both. We want very much to have him out here for the opening and have even engaged a good Dixieland band (Doc Evans) to provide background music as an inducement. Stuart is going to Houston the beginning of April and actually could combine the two trips very easily.

I hope very much that you also can come out for the opening, which is March 29.

The other matter had to do with the catalogue. It occurred to me that it might be an excellent idea to reprint Stuart's 1945 autobiographical statement, originally published in the American Artists Group pamphlet. This booklet is now out of print. The copyright is held by Stuart and he agrees to our reprinting it. Can you tell me whether the American Artists Group still exists and whether they would have any copyright claims to the material? If so, whom should I address for further information?

I plan to supplement this statement with one or two other brief quotes from later writings and to write an introductory article myself. My article will have to be brief since it is extremely difficult for me to do a sound critical job without having the paintings on hand. After the show is hung and I can restudy the works as a group, I would like to try my hand on a more extensive article, possibly to be published in <u>Arts</u> or <u>Art in America</u>.

I have been in touch with Tom Hess about the <u>Art News</u> article, which apparently Elaine de Kooning is going to do. Our main difficulty now is trying to get a color plate of "Colonial

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

February 13, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Edith:

Thank you for your letter of February 5th and the enclosed forms about the transfer of the Shahns you lent to us for our show. Lisl Strassmann, our Registrar, is attending to the details of the transferral and will see to it that "World's Greatest Comics" is returned to you.

We are still "recovering" from the repercussions of the exhibition. Our supply of "The Biography of a Painting" is almost gone and we get telephone calls from Bostonian matrons asking where they can buy a painting by Shahn. (I trust that these inquiries are reaching you.) All in all, it has been a great success from our point of view and, I hope, from yours.

Let me add that all this would not have been possible without your unstinted generosity in time, objects, and advice.

Best,

As ever,

John

John Coolidge

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

February 12, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I hope I am being sufficiently solemn and factual in the enclosed letter, and if it is awkward for you or Randolph Macon to hold the painting for the exhibition, I would be entirely willing to relinquish it, all the more so as I am including "Cows in Pasture" from the Phillips collection. The latter is a good one and Phillips values it very highly, so do as you think best here.

I would suggest releasing the painting from the show as a * year's loan may prove to be rough on the college.

I wish you would send me two words telling me how you feel about a Dove opening on the West Coast. I should very much like it as you know and my time would be next May. I do not think it would hurt the publicity and certainly it would be good for ours. It may even mean that we will do better with Time than we could do in New York.

In much haste,

Frederick S. Wight
Director, Art Galleries

FW:MH

* I didn't want to give up too easily in the enclosed.

February 5, 1957

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

Randolph Macon Woman's College in Lynchburg, Virginia has some sort of an arrangement whereby it requires two authorities to approve a prospective purchase. In this instance, a Dove painting entitled "Cow #1" which you saw during your recent visit and decided to include in your exhibition. Is the painting under consideration?

As an expert, would you mind writing a note to the effect that you consider this a worthy example to represent Arthur Dove and that the value of $1000 seems appropriate. All this, of course, if you believe these facts.

For your information, the other authority is John Baur.

It was swell seeing you, and I regret that we had so little time together. I hope that you are on during the Spring and you will reserve more of your time for 51st Street. My very best regards.

Sincerely yours,

EGH/ek

February 20, 1957

Mr. Leo S. Guthman
2520 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

If you are ready to part with the Zerbe painting, would you be good enough to ship it to Brandeis University, c/o Mr. Walter Spink, Curator of the University Collection, Waltham 54, Mass.

I shall send you an appraisal of $[illegible] for the picture, so that you may take a tax deduction as a gift to an educational institution.

Things are happening at the gallery as usual, but I am off for a long weekend in Boston, and next Wednesday expect to fly to Toronto for a couple of days. I hope that you will have occasion to come to New York in the near future.

Affectionately,

EGH/ek
Enc.

February 11, 1957

February 11, 1957

Mr. Thomas M. Messer, Director
The Institute of Contemporary Art
230 The Fenway
Boston 15, Massachusetts

Dear Tom:

John Marin [illegible] no doubt, sent you all the forms, but I withhold two which I am now returning, as we do not have either of these [illegible] in our possession. I believe, [illegible] In any event, you see him often enough, I am sure, to check any missing numbers.

Does the list you sent [illegible] represent the total exhibition? If so, I am somewhat puzzled as much of it represents "commercial work", and I was under the impression that this angle would not be stressed in the exhibition without the inclusion of his very important C.I.O. and other posters.

When [illegible] he talked about his [illegible] as the central motif, and at this point I am so confused that perhaps it would be best to have Shahn carry through with you. I can see what's in, when I come to the exhibition.

Sincerely yours,

Sincerely yours,

EGH/ek
Enc.

A R T I S T S E Q U I T Y A S S O C I A T I O N
9 East 45 Street, New York 17, New York

MUrrayhill 7-6180

February 8, 1957

FOR IMMEDIATE RELEASE

ARTISTS EQUITY DIRECTOR RESIGNS

Lincoln Rothschild, Executive Director of Artists Equity Association for the past five years, has resigned in connection with a reorganization of the National office, effective about the first of April. Elias Newman is slated to assume the post on a part-time basis.

Previous to his employment by Equity, Mr. Rothschild had been chairman of the Art Department at Adelphi College, Garden City, Long Island, and has held other teaching and executive posts in the art world. As a creative artist he is best known for his wood carving, an example of which is in the permanent collection of the Whitney Museum of American Art. He is the author of "Sculpture Through The Ages" and a number of articles on art in magazines and encyclopedias.

ACPS

AMERICAN COLOR PRINT SOCIETY

February 19, 1957.

Dear Mrs. Halpert:

I am writing to let you know that the jury of the American Color Print Society's Eighteenth Annual Exhibition has voted to give the Sonia Watter Award to Ernest Freed of Los Angeles, California. Mr. Freed was formerly connected with the Art Department of Bradley University in Illinois and has recently become known as an impoxtant west coast printmaker. It is a large rich intaglio print on the Peter and the Wolf theme.

The exhibition was juried by Una E. Johnson, Curator of Prints and Drawings, Brooklyn Museum, Samuel Maitin, Philadelphia printmaker and Paul Shaub, Wilmington Printmaker.

The prints submitted were unusually strong and the jury was able to select a fine show. The Sonia Watter Award was, of course, a stimulus to printmakers to send their best work and we are all very grateful.

I will send you a catalogue as soon as it is available.

Sincerely yours,

Richard Hood

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

AMERICAN COLOR PRINT SOCIETY • 2022 WALNUT STREET, PHILADELPHIA 3, PENNSYLVANIA

February 16, 1957

Mr. Robert David Straus
Straus Frank Company
Houston, Texas

Dear Bob:

This is to acknowledge receipt of the Paul Burlin painting.

Since we are no longer representing Burlin, it will take a little time before the matter can be attended to. Meanwhile, I shall send the painting to him together with your note. You will hear from me as soon as Paul communicates with the gallery.

Are you planning to be in New York before the big A.F.A. jamboree? I certainly would like to see some more Downtown Gallery pictures in your collection before the visiting firemen barge into your home. How about it?

My best regards to you and Carol.

Sincerely yours,

EGH/ek

collection. In that year she generously gave our Museum an important group of 46 objects from her collection. In 1954, except for 14 items which had been transferred to the Metropolitan Museum, all these were given back to the Abby Aldrich Rockefeller Folk Art Collection in deference to Mr. Rockefeller's desire to reunite the original collection in Williamsburg.

The Museum's part is mentioned in the Williamsburg catalogue only in Mr. Winthrop Rockefeller's preface where, besides courteously acknowledging the above gift, he notes: "Various items from my mother's growing collection were exhibited.... at the Museum of Modern Art. " It seems to me that the Museum's contributions should have had somewhat more extensive and specific mention in the main body of the catalogue and its bibliography.

Following the tour of the 1932 exhibition, American Folk Art, Mr. Cahill next arranged the first exhibition of the collection in Williamsburg early in 1935. This is confirmed by the pamphlet, EXHIBITION OF AMERICAN FOLK ART lent by Mrs. John D. Rockefeller, Jr. to Colonial Williamsburg, Incorporated, page 3: "Holger Cahill, of New York, who for the past ten years has made an intensive study of American folk art and who arranged the exhibition here, says of the collection....." These facts are obscured, to say the least, by the statement at the end of the introduction to the new Williamsburg catalogue (page xvi) where it is stated that "virtually all the early showings" of Mrs. Rockefeller's Collection were arranged by Mrs. Edith Halpert. Mrs. Halpert was indeed important in the formation of the collection; it was she who in 1931 first interested Mrs. Rockefeller in the idea of such a collection and she did from time to time exhibit works in her American Folk Art Gallery both before and after they were sold to Mrs. Rockefeller. Much credit is therefore due her. However, the way had been prepared for Mrs. Halpert's own interest by several small exhibitions of folk art in New York galleries in the mid-1920s, by the enthusiasm of a few contemporary American artists, and especially by the exhibition * of American Primitives organized by Mr. Cahill in 1930 at the Newark Museum. This was a large show and the first of its kind to be held in a museum; it won enthusiastic response from press and public. Mrs. Rockefeller's first purchase was a painting which had been discovered by Mr. Cahill and included in this exhibition. A year * later Mr. Cahill assembled a second show for the Newark Museum, American Folk Sculpture, comprising nearly 200 items. Some 75 objects from these two exhibitions are now in Mrs. Rockefeller's collection.

Thus it is obvious that Mr. Cahill played a major role in directing the attention of art scholars, critics, collectors and dealers to American folk art, a fact that has been widely recognized by others through the years. Yet in the entire Williamsburg Catalogue his name appears only once and then it is misspelled!

It is astonishing that Holer Cahill's three museum exhibition catalogues, as well as a number of articles he published in 1931-32 in such magazines as The American Mercury, Parnassus and Creative Art, perhaps the earliest writings to treat the subject comprehensively, should not have found a place at least in the bibliography of the Williamsburg catalogue, particularly as most of the material discussed and illustrated was, or now is, in the Abby Aldrich Rockefeller Folk Art Collection. These omissions will seem very curious indeed to scholars who wrote that the bibliography includes such items as an album for paste-in color "miniatures" of American folk art in Fenimore House, Cooperstown, and a book on 17th century American painting (the oldest item in the catalogue is dated about 1735)

[Feb. 1957]

Dear Mrs Halpert -
I was glad to get your letter of January twenty eight yesterday.
As you say it has been a very long time since we have seen each other - I have only been in New York twice since Sam died and to spend the night before I sailed for Europe last March twenty third.
My experimental trip alone to Europe proved a success - I was gone four months saw lots of friends and worked hard coming home with twenty eight water colors and two oils as the result.
Mabel Zahn of the Sessler Gallery wrote me while I was abroad that she wanted to

February 13, 1957

Mrs. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Barbara:

Since I have not heard from Larry for some time, I assume that he is "ambassadoring" around the world selling American art to the poor aboriginals. Seriously, he is doing a wonderful job from all I hear and I know that you are proud of the boy, as we are.

During his last visit, he mentioned the fact that once again a collection is being assembled for your young collectors' group, and asked me to gather some material for the purpose. However, I cannot recall the date set for this event, and am writing to ascertain whether you have any information to pass on to me, as I would like to cooperate.

It has been a long time since I had the pleasure of seeing you, and I hope that in the very near future you will pop into New York. Do let me know in advance, so that we can spend an evening together. Meanwhile, my best regards.

Fondly,

EGH/ck

PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

February 26, 1957

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I do not believe we will pursue the O'Keeffe paintings, photos of which you so kindly sent us. We do, however, want to keep her in mind with the idea of obtaining a good supplement to the "Ranchos" we have.

Sincerely yours,

[signature]

Willis F. Woods
Director

WFW:eb
Enc. photos (4)

Cross
Mule's Head
Antelope Head
Pelvis of [illegible]

[Feb. 1957]

Dord Fitz Galleries
506 East Third
Amarillo, Texas

Phone Drake 3-9741

Dord Fitz, Director

Miss Edith Halpert
Dauntaun Gallery
32 East 51 Street
New York City

Dear Miss Halpert:

Have been snowed under with work could have used the real snow on my ranch — we need moisture.

I sold the one Ben Shahn & will mail a check for it if you want or will wait & when the Bunnell show is over try to sell more. I would still like to

THE CONTEMPORARIES

GALLERY OF SCULPTURE AND GRAPHIC ART

992 MADISON AVENUE AT 77th STREET, NEW YORK 21, N. Y., TRAFALGAR 9-1980

MARGRET LOWENGRUND, DIRECTOR

February 2, 1957

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have been continuing the search for the Shahn prints, and I think you can expect to see them the early part of this week.

With apologies for the delay and inconvenience this has caused you.

Yours very truly,

Karl Lunde
Manager

KL/rw

THE ALAN GALLERY

32 EAST 65 STREET   NEW YORK 21, N. Y.   LEHIGH 5-3115

11 February 1957

Dear Edith:

A word of thanks for the loan of your painting Anger by Ben Shahn to our exhibition of paintings selected by Vincent Price. The exhibition drew a large audience; the painting was greatly admired and contributed much to the success of the show.

With best regards,

Sincerely yours,

Charles Alan

Mrs. Edith Gregor Halpert
32 East 51 Street
New York 22

February 11, 1957

Mr. Dord Fitz
Dord Fitz Galleries
505 East Third
Amarillo, Texas

Dear Mr. Fitz:

Last week we sent you a large group of prints for thee exhibition you had in mind. The price list is now enclosed.

Will you please arrange to concentrate on cash transactions, as on items in this price range we do not like to have a long outstanding account, and I am sure that you will understand.

And, will you be good enough to return the unsold prints at your earliest convenience, as we have selected the cream of the group for you. I hope the show is a great success.

Sincerely yours,

EGH/ek
Enc.

P. S. Please sign the blue slip, and return it to us.

COPY

February 18, 1957

L. Glashow, Inc.
1622 Amsterdam Avenue
New York, N.Y.

Re: 32 East 51st Street

Gentlemen:

Enclosed herewith notice from the Department of Housing & Buildings dated January 28, 1957 in regard to a sprinkler test for the year 1956.

Will you kindly make the required test and submit the proper report to the Building Department. Please advise me when this has been done so that I can keep my records up to date.

Very truly yours,

Irving M. Schwarzkopf

IMS/pvk
Encl.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Secretary & Business Manager*

Phone TEmple 1-0360

February 27, 1957

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

Your letter about your correspondence file sounds wonderful. I can hardly wait for such an important gift to come to the ARCHIVES. It will certainly make our material on American taste and American collecting since the mid-twenties extremely important.

I will ask Bartlett to come in to talk with you, as she can do so more readily than I. It doesn't look as if I will be in New York now for some little time as things are getting very complicated here.

We ought to have most of your catalogues in our files here,since they have, I presume, come to us regularly. I think it of first importance, however, to have a complete run. How should we go about this? Do you want me to send you a list of what we hold, or would it be simpler for you to send us a new set?

And by all means, let us have any photographs that you can possibly spare. This is primary material and would be a gift of immense value.

And while I am asking for things, let me ask again for a letter, or letters, as you have time, on the growth of taste for American folk art, as you saw it and as you took part in it. I want to get this story straight. You can place any reserve you wish on the letters - not to be used until so and so is dead. I hope you will write your autobiography but it would do no harm for you to get yourself in practice for that by setting this part of the story down. It worries me to have the thing in print wrongly and to have you, the central figure, not have your recollections on paper.

Sincerely yours,

E. P. Richardson,
Director

February 7, 1957

COPY

Miss Mary F. Williams, Chairman
Randolph Macon Woman's College
Lynchburg, Virginia

Dear Miss Williams:

I have recently examined the painting Cow #1 by Arthur G. Dove, which I understand you consider purchasing for Randolph Macon Woman's College.

In my opinion, this is a very good, representative example of Dove's work, modestly priced, and should be a worthy addition to your collection. Dove was, without doubt, one of our most important pioneer modernists, and his work should be in any collection which attempts to survey contemporary American art.

Yours sincerely,

Curator

JIHB:pw
cc: Mrs. Edith G. Halpert

February 16, 1957

Mr. Robert H. Cook
Via Margutta 51 A
Rome, Italy

Dear Mr. Cook:

I was rather shocked at the tone of your letter, which arrived this morning.

In my file, I find three copies of letters sent to you on July 13th, August 11th and September 13th. In each instance, asking for a bill. My secretary also advises me that he telephoned the Sculpture Center several times for the same purpose.

At no time did you extend the courtesy of a reply. All my other transactions were directly with the artists and the bills were paid immediately. In this instance since I had no bill from you or your dealer, we could hardly do anything but write repeatedly.

Another point I want to clarify, is in connection with my acting as a private purchaser. This is about the most absurd statement I heard as I made it very clear during my visit that I was assembling an exhibition at the gallery, and was buying paintings and sculpture for the purpose. Dr. Watter, who was with me at your studio, recalls the conversation vividly and also recalls the fact that I suggested splitting commission with your dealer. As a gallery, we never buy retail and are certainly not expected to do so. Frankly, I think your whole attitude is preposterous, and for your information is the first experience of this kind in 31 years of operating the gallery and working with artists.

The sculpture was sold during the exhibition for $800, and since I do not want to continue the correspondence, I am sending you a new check less the actual expenses for packing, shipping and brokerage fees plus the packing and shipping to the client.

Sincerely yours,

EGH/ek

ROBERT DAVID STRAUS

February 20, 1957

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Many thanks for taking care of the Burlin painting. I look forward to hearing from him.

When the visitors to the AFA Meeting do come to our home, I am sure they will think we are operating a Texas branch of Downtown Gallery.

Incidentally, Carol and I are bringing Stephanie East at the end of March to look for a school for next year, so we look forward to seeing you at that time.

Sincerely yours,

Bo

RDS:dh

+38 W. 89

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES
PRESIDENT

February 25
1957

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I have just returned from the Caribbean, and find your letter of February 4.

I would be glad if you would ship the Head of Einstein by Jacob Epstein to my home, 2318 Park Avenue, Minneapolis, Minnesota.

Thank you.

Sincerely,

John Cowles

COE COLLEGE

CEDAR RAPIDS • IOWA

PUBLIC RELATIONS • NEWS SERVICE

February 1, 1957

Miss Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

It was good to see you in New York and have a chance to talk to you both professionally and socially.

The O'Keeffe and Marin paintings will be picked up by Berkley Express Monday, March 11 and reshipped by Coe so that they will be in your hands by April 30. We will extend our insurance to cover them during this period.

In this connection, would you send me the names of the paintings and their evaulations as soon as possible. I want to start on the catalogue and will need this information in the very near future. Thank you again.

Sincerely,

Dick Pinney

Richard D. Pinney, Vice-President
In Charge of Public Relations

RDP:mf

February 5, 1957

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

As usual, it is always a great pleasure to receive a letter from you although not as great as seeing you in the flesh.

I am delighted that you are happy with the Shahn painting, and I am very pleased that I fenagled the deal so that it was made available for my favorite collector - and friend.

You sure have a ball a good part of your life, and I have great admiration for you in this respect as well as others. Furthermore, I am delighted that the Democrats had more fun than the Republicans. We sure will beat the latter in 1960.

Within a few days, I shall let you know about the Karl Zerbe, as I think this picture should go to a worthy place. Before making any suggestions, I shall check with the museum to make certain that the picture will be received with appropriate enthusiasm.

Affectionately,

EGH/ek

The Bros 1/52 LSB

February 4, 1957

Mr. Brimley Fulton
National Bank
Lancaster, Pa.

Dear Mr. Fulton:

Recently, I learned that you have control of the Richard Weyand Estate, and that a sale of his possessions will take place at some time in the near future.

As I am very much interested in obtaining a large collection of paintings by Charles Demuth, I would like to be apprised of whatever plans there are under way for their disposal and shall be most grateful if you would communicate with me in this connection.

Thank you for your cooperation.

Sincerely yours,

EGH/ek

February 5, 1957

Mrs. Sylvan Lang
700 Alta Avenue
San Antonio, Texas

Dear Mary:

I cannot tell you how grateful I am to you for a very sincere expression of sympathy. It was a tough ordeal, but I have finally readjusted myself and am keeping at the grindstone as usual.

I hope that you and Sylvan have a wonderful time at Palm Springs, and that you will come on to New York in June. Yes, I am planning to attend the A. F. A. meeting in Houston and rather look forward to it. I always enjoy my visits in Texas.

My best to Sylvan.

Love,

EGH/ek

It was reproduced in the Monograph published by the American Artists Group in 1945; Cue Magazine, [illegible], 1948 and Toledo Museum Catalogue May 1959.

I trust this will end all confusion, and I am sorry that we put you to this trouble.

It has been so long since I had the pleasure of seeing you. How about coming in to say hello? Best regards.

Sincerely yours,

EGH/ek

February 12, 1957

Miss Helen Heninger
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Miss Heninger:

I am so sorry to delay my reply. However, practically everything we had in stock by Ben Shahn was out on exhibition at the Fogg Museum, where he was honored with a large retrospective. We expected the return of the pictures considerably before this, but in any event I am sending you, under separate cover, photographs of several pictures which I know will be available. All the pertinent data appears on the reverse side of each print.

Sincerely yours,

EGH/ak

P. S. # 1955	$290
African Porters 1956	275.
The Owl 1956	700.
Street Scene 1956	600.
Television Antenna 1952	500.

HENRY DREYFUSS

500 COLUMBIA STREET, SOUTH PASADENA, CALIFORNIA, SY9-7151

HENRY DREYFUSS
JULIAN G. EVERETT
ROBERT H. HOSE
WILLIAM F. H. PURCELL

DORIS MARKS
RITA HART

NEW YORK OFFICE
4 WEST 58TH STREET
NEW YORK 19, N.Y.

February 14, 1957

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

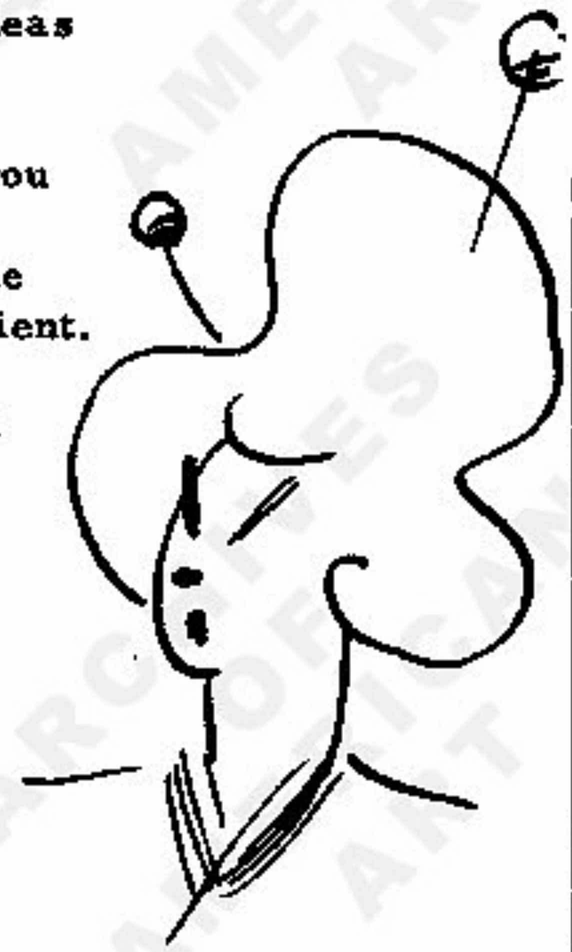
I would be delighted if you would send on <u>any</u> ideas you have on the subject of simultaneity.

It would be much nicer to sit down and talk to you about this, but I won't be back to New York for several months as Doris and I are leaving in the very near future for an extended trip to the Orient.

Best, and I'll hope to hear from you soon about my "coincidence of ideas" research.

Henry

HD:C:KK



MEMBERS OF AMERICAN SOCIETY OF INDUSTRIAL DESIGNERS

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GALLERY OF CONTEMPORARY ART
98 GERRARD STREET WEST · EMPIRE 4-3721
TORONTO · ONTARIO · CANADA

February 4, 1957.

Mrs. Edith Halpert,
Downtown Gallery Inc.,
32 E. 51st Street,
New York, NY.,
USA.

Dear Mrs. Halpert:

I have just realized that the dates I gave you for the American Group Show at our Gallery were incorrect.

We have it scheduled from April 8 to April 24. I think I told you that it was to start on April 24.

I don't know how our dates will effect yours, for the Canadian show at your gallery. I think, that if you could arrange it to approximate our dates, it would be much more desirable for both shows.

We look forward to seeing you in Toronto in late February. I would appreciate your letting me know about a week in advance of your trip, as to exactly when you will arrive, so that I can gather all of the paintings in plenty of time.

Very sincerely yours,

Barry Kernerman

Barry Kernerman.

February 5, 1957

Mr. Russell F. Wake
Dunbar
635 Merchandise Mart
Chicago, Illinois

Dear Mr. Wake:

I am very sorry, indeed, about all the charges that were involved in connection with the shipment to Dr. Allen.

Naturally, Beacon Artisans' bill amounting to $18.00 is quite legitimate, as a weathervane is ordinarily sold as is. So are the shipping charges. However, I am enclosing a check for $11.00 which represents the crating necessary because of the rods. Ordinarily we ship them in the corrugated containers made especially for the purpose. Nevertheless, we shall assume the crating expense.

Have you made any decision regarding the Scroll and Hand weathervane about which you wrote several weeks ago. Won't you please let me know.

Sincerely yours,

EGH/ek
Enc.

NEWSLETTER

William Alanson White Institute
W. A. White Psychoanalytic Society
Twelve East Eighty-Sixth Street
New York 28, N. Y.

Vol. 5 - No. 2
April, 1957

JOINT MEETING

Dr. Walter Myden presented his study of the "Personality Characteristics Involved in Creative Production" to a joint meeting of the WAWPS and the Sullivan Society on February 25, 1957. His data was derived from a battery of projective tests and interpreted through the formulations of Kris on the psychology of creativity. He felt that his results tended to substantiate the theory: (1) that the creative group does not use repression as a primary defense and that consequently they have available the fantasy and id feelings; (2) having less defensiveness, they have more energy available for constructive and creative purposes; (3) they are non-conformists in that they have a sense of their own role in life and tend to follow it, not being easily swayed by outside influences; (4) they show a greater amount of psychosexual ambivalence.

The paper was discussed by Dr. Bertram Schaffner and Edith Halper of the Downtown Gallery. Dr. Schaffner questioned the basic formulations used in the study. Miss Halpert's observations were based on her experiences with artists over a period of thirty years. She noted that artists have a "consistency of unique personality pattern that persists with recognizable force". In evidence for this she cited a recent exhibition in which paintings were shown from different periods in the artist's life and were found to maintain some unity of theme and approach.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Secretary & Business Manager*

Phone TEmple 1-0360

February 21, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am becoming abit concerned about the four paintings you were going to lend us for our Friends of Modern Art Exhibition, February 26-March 24. They have not yet arrived, while all the other material from lenders has been here for some time. I will have to install the show this coming Monday.

We certainly look forward to having these paintings and hope that all is well with their shipping arrangements.

Sincerely yours,

Franklin Page

Addison Franklin Page
Assistant Curator, Education

will provide an unprecendented and unlimited source of color material on American art.

The negatives will become the property of the University of Georgia, but will be consigned to a commercial color laboratory for production and sale. However, the rights to use these negatives will be contingent upon the maintenance of high quality at a reasonable cost. To meet these ends, a continuing committee will be named, under the sponsorship of the Carnegie Corporation, to ensure that all conditions of the contract are met.

All sets of slides will be accompanied by a complete catalogue containing pertinent data on each slide and a brief essay covering each of the eighteen categories of the study. These essays have been written by the same specialists who have helped in selecting the objects.

High quality production and good scholarship are not the only objectives of the Study. It seeks also to make the material available on a broad basis by keeping the sale price of the slides sufficiently low to bring them within the reach of a wide range of institutions. Thanks to the Carnegie subsidy this will be possible. The grant will cover the entire initial cost of production, including the pilot sets. Thus, the cost of the negatives, which will be considerable, will not be figured into the final price of the slides. In other words, even when the slides are put on sale, the project will in effect remain a Carnegie-sponsored enterprise.

In order to achieve the objectives outlined above it will be necessary for

February 11, 1957

Mr. Charles Buckley
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

During your last visit, you mentioned that you would like to be advised of a small painting by Charles Sheeler when and if it arrives.

Sheeler has just delivered a superb new tempera measuring 9½ x 6½. The title is "Yosemite #2, and the price is $450.

If you are planning to be in town, I shall hold the picture until you have had occasion to see it - or if you prefer, we will have it shipped so that you can show it to the friend you had in mind. I shall be glad to carry out your wishes.

Sincerely yours,

RGH/ek

Art Institute of Chicago
Chicago 3, Ill.

CHICAGO
FEB 20
7 PM
1957
ILL.
10

SUPPORT
YOUR CRUSADE
FOR FREEDOM

UNITED STATES
POSTAL CARD

THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery
32 E. 51st St.
New York, N.Y.

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES
PRESIDENT

February 7, 1957

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Your letter of February 4, addressed to Mr. John Cowles, has been received while Mr. Cowles is abroad.

We expect him to return to his office the latter part of February, and your letter will be called to his attention as soon as he arrives.

Very truly yours,

Muriel Nielsen

Muriel Nielsen
Secretary to Mr. Cowles

UNIVERSITY OF COLORADO
BOULDER, COLORADO

DEPARTMENT OF FINE ARTS

IN REPLYING PLEASE ADDRESS
ROOM 201, THEATRE

February 14, 1957

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

After consultation with both the Fine Arts staff at the University and members of the Development Fund, we have decided that we would be interested in the possible purchase of a John Marin painting at $1500. Would you have a few photographs available - say five or six - of Marins at this price that you could send out? I wonder if perhaps you could also have your secretary give at least some sort of brief color description of each painting involved.

I should be very grateful if you would give this your immediate attention as we are most anxious to settle the matter of the purchase.

It was a great pleasure seeing you in New York.

Cordially yours,

Alden F. Megrew

ALDEN F. MEGREW
Head, Department of Fine Arts

ems

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of de

(14)

1957 FEB 5 AM 10 15

NA015 PD VIA EU (NFU)=MILWAUKEE WIS 5 1204AMC=

DOWNTOWN GALLERY=

32 EAST 51 ST=

=PLEASE SEND AIR EXPRESS ON APPROVAL OKEEFE WATERFALL AND BROOKLYN BRIDGE I WILL ONLY BE IN MILWAUKEE THIS WEEK SO SPEED IS NECESSARY SHOULD HAVE WIRED YOU FROM NAPLES BUT FORGOT WROTE MY BROTHER GEORGE BLANKEY IN SWITZERLAND ABOUT THE RED BARN FOR THE INSTITUTE BEST REGARDS=

PEG BRADLEY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

the little gallery

39 Palmer Square West Princeton, N. J.

Telephone 1-0395

Feb. 21, 1957

The Downtown Gallery
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert,

We apologize for our delay in answering your letter about the Cushing originals.

We do want to keep the Cod and the Angel Gabriel but will return the Scroll arrow and the Rooster. I will return the two on my next trip to New York.

Thank you very much.

Sincerely,

Larom Munson

Larom Munson

ETCHINGS - PAINTINGS - PRINTS - FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

I wish you could have seen the fun I had in arranging them. There is a lovely one on the fireplace mantle, one for the center table in a white alabaster urn on a white marble base. one on the table at the foot of the stairs in one of those Metropolitan reproduction vases, and one in a white Parian vase. What a joy for all of us and we want to express our sincere thanks.

How did you ever guess that flowers mean so much to me and no gift could be more pleasurable?

It was our pleasure to have you as a guest in our home and I hope this was only the beginning of a true friendship.

On this happy note, I'll leave you.

Most Sincerely,

Lydia G. Brody.

Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Office of the Chairman

Williamsburg, Virginia

February 12, 1957

Dear Mrs. Halpert:

As you may know, my father has provided a new building in Williamsburg to house mother's Folk Art Collection. We are planning to open the building to the public on March 17, 1957. However, I would like very much to have you visit the building and view the Collection prior to its public opening.

It would give Mrs. Rockefeller and me great pleasure if you would dine with us in the Williamsburg Inn at 7:00 p.m. on Friday, March 15 after which we will visit the new building. Dress for the evening will be black tie. If you care to remain overnight in Williamsburg, I would be delighted to have you stay at the Williamsburg Inn as my guest.

Please let me know whether you will be able to join us on this occasion and whether you will wish to remain overnight at the Inn. We hope that you will be with us.

Sincerely yours,

W Rockefeller

Winthrop Rockefeller

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

February 20, 1957

Mr. E. P. Richardson, Director
Detroit Institute of Arts
5200 Woodward Avenue
Detroit 2, Michigan

Dear Mr. Richardson:

For the past two months I have been devoting a good deal of time to the correspondence file, dating back as early as 1926. There is a tremendous amount of sorting to be done before the material can be sent to the Archives. Furthermore, I am having copies made of many letters, to remain in my files, in the event that I write the book I have threatened for so many years.

While all the files have been willed to the Archives, I might start sending some of the material ahead, but I am very eager to have a chat with you or with Miss Couldrey to ascertain what is of real consequence to you and what should be eliminated.

Incidentally, in our catalogue files, we have a pretty complete group of our own catalogues with the exception of some dealing exclusively with folk art, which we have been distributing all these years to the many writers on the subject. Do you want one of each of the catalogues from our files, and are you interested in obtaining duplicate photographs which we have both in the contemporary and early American field? All of these can be sent to you very shortly, but I don't want to clog up your files with unnecessary material.

May I hear from you.

Sincerely yours,

EGH/ch



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT, PHILADELPHIA 30

February 6, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter of February 5th. I will be delighted to come to see you and will telephone you in the course of the next two weeks or so to make an appointment. I can't tell you how much we appreciate your interest in the Museum.

With kindest regards,

Sincerely yours,

HENRI MARCEAU
Director

HM/MK

CONSULTANTS

The Carnegie Study of the Arts of the United States

American Indian Art

Frederick J. Dockstader
The Museum of the American Indian
Heye Foundation
New York, New York

Architecture, City Design and Landscape Architecture

Hugh Morrison ------------------------------- 17th and 18th Centuries
Department of Art and Archaeology
Dartmouth College

William Jordy -- 19th Century
Art Department
Brown University

Vincent Scully --------------------------------------- 20th Century
Department of the History of Art
Yale University

Costume Design

Lucy Barton
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Decorative and Applied Arts

Charles F. Montgomery ---------------------- 17th and 18th Centuries
Henry Francis DuPont Winterthur Museum
Winterthur, Delaware

G. Haydn Huntley ----------------------------------- 19th Century
Department of Art
Northwestern University

THE INSTITUTE OF CONTEMPORARY ART
230 THE FENWAY, BOSTON 15, MASSACHUSETTS

February 18, 1957

Mr. John Marin
Downtown Gallery
32 East 51st Street
New York City

Dear John:

I have just received the list/receipt of the material which the Downtown has so kindly agreed to lend us. There are a few discrepancies - two drawings are listed for which we have no loan form completed by you and I am enclosing there herewith; five items are not listed for which we do have loan forms.

The two drawings in question for which we have no loan forms are:

#229 CHICAGO, drawing, 1955
#239 P.S. 3 , drawing, 1955

The five items not included on the receipt are:

MINE BUILDING, silkscreen, 1956 (one copy at Fogg)
PATERSON, watercolor, 1953 (stored at Fogg)

Prints:

WHERE THERE'S A BOOK THERE IS NO SWORD $ 15.00
TRIPLE DIP - n.f.s.
PATERSON # 1 $ 90.00

Again many thanks for all your good help.

Sincerely,

Natalie

Natalie M. Dunlop (Mrs.)
~~Assistant to the Director~~

enclosures
nmd/d

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 2 RITTENHOUSE 6-1877

John F. Lewis, Jr., *President* Henry S. Drinker, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary* Raymond T. Entenmann, *Curator of Schools*

February 15, 1957

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Many many thanks for the trouble to which you were put in straightening out the title situation on Stuart Davis. Although it has put you to a lot of trouble, it is good to have a matter of this kind cleared up. There is certainly a virtue in our now having a complete history of that picture which is ours.

I wonder if you have had word of the wonderful success we have had with our current show, and on the sales side? We must confess to being somewhat mystified as to why this particular exhibition should have been so well received, because we have given the same earnest thought to the organization of all previous shows. As of today, however, we have sold 110 items out of 463 possibilities. The Fleisher Fund from our Philadelphia Museum started us off handsomely by purchasing about 25 items for approximately $3,000.00 before the exhibition began. We have purchased well over $3,000.00 worth ourselves for our own permanent collection, but it means that these combined purchases represent less than 40 items, and the general public has purchased the rest. The price range has run from $7.00 for a very small, but charming, print, to the $850.00 which the Fleisher Fund has paid for one of your Ben Shahns. So you see, things are in a pretty healthy state here in this old city of brotherly love!

I, too, have missed my pleasant visits with you there in your gallery, and I trust that a very early opportunity will present itself when I can stop in on either business, or pleasure. I send the most enthusiastic greeting, and reiterate my thanks.

Cordially,

Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

[57]

2/27

Hi Edith:

Sorry we missed you

Marilyn & Jim
Aldorf

Mr. Jim W. Alsdorf
220 Chestnut St
Winnetka, Illinois

DAVIS • DOVE • KARFIOL • KUNIYOSHI • MARIN • O'KEEFFE • SHAHN • SHEELER • SPENCER • ZORACH

February 11, 1957

Mr. Frank Eyerly
281 42nd Street
Des Moines, Iowa

Dear Mr. Eyerly:

I cannot tell you how sorry I am that the mixup occurred, and that you were inconvenienced thereby. Naturally, I knew nothing about it until you called my attention to it. Thank you for so doing.

To simplify the bookkeeping, I am enclosing our check for the express charges.

Sincerely yours,

EGH/ek
Enc.

February 11, 1957

Mr. Richard D. Finney, Vice-President
In Charge of Public Relations
Coe College
Cedar Rapids, Iowa

Dear Mr. Finney:

When your telegram arrived, we had already mailed the two photographs with all the data.

However, for your information, I have a letter dated February 5th addressed to Marvin Cone in which a regular consignment was enclosed. May I suggest, therefore, that you obtain the additional information from him.

It was fun to see you, and I hope that you will be in New York soon again.

Sincerely yours,

EGH/ek

February 20, 1957

Miss Kanstrup
Georg Jensen, Inc.
667 Fifth Avenue
New York, N. Y.

Dear Miss Kanstrup:

On February 11th I placed an order for stainless steel, Obelisk design, to be delivered to Mr. Edwin Gilbert.

Since I have had no acknowledgment nor bill, I am writing to ascertain whether this has been taken care of. Won't you please let me know.

Sincerely yours,

EGH/ek

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

JR/CB

1st February, 1957

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I am so glad that you found our Annual Report readable. The fact that the Report is made to "The Lords Commissioners of Her Majesty's Treasury" does not mean that it is not addressed also to the public at large. You are, therefore, perfectly at liberty to show it to any representatives of the Press, ~~and there is no need to express any thanks at all~~. The only facts which we withhold are the prices paid for individual works. I am afraid that we are fairly strictly rationed with regard to the numbers available, but I am sending an extra copy to you under separate cover. Should any American paper make use of anything you show, I should be interested to have clippings for our records, but I would not wish you to give yourself any particular trouble to secure them.

JR

With cordial regards,

Yours sincerely,

John Rothenstein

Director

February 4, 1957

Mr. Frank Eyerly
Managing Editor
The Register and Tribune
Des Moines 4, Iowa

Dear Mr. Eyerly:

Naturally, I am very pleased that the Kuniyoshi drawing turned out to be so great a success with you, Mrs. Eyerly and Dwight.

It will be nice to see you when you will be in New York during the Easter holidays. Also, if you wish to have one or two of the Weber gouaches sent to you on approval, I shall be glad to attend to this promptly.

Sincerely yours,

EGH/ek

Mrs. Edith G. Halpert -2- 22 February 1957

Cubism," which at the moment is somewhere on the high seas with the Guggenheim Award pictures. If the painting gets to New York in time, Hess is going to try to have a color plate made there. I promised Sweeney he could keep the painting for the opening of his Guggenheim Award show providing he got it back to me in time for our opening on March 29.

Everything on the show seems to be in good shape, thanks largely to the wonderful cooperation which you have given us and for which we are all eternally grateful.

I'll probably see you in New York around the 20th of March.

Best wishes,

Harvey

H. H. Arnason
Director

hha:nm

P.S. Sad to say, the Wolf final word was no.

February 12, 1957

Mr. Walter Warner
Juniper Ridge
Danbury, Connecticut

Dear Walt:

Immediately upon receipt of your letter, I told Dick, the caretaker, to shoot up the heat in my Newtown house. Here I was under the impression, that based on my New York bills during the violently cold spell, you were just rolling.

Of course, I am delighted that you and Charlotte are enjoying the Marin and the Davis, but I object to your reference to "pedestrian taste". No one can talk that way about my friends.

When are you guys coming to New York? Why don't you let me know ahead, so that we can have dinner here and a gab fest. Of course, I am very eager to know about your house plans, etc. Now that I am socializing again, it will be fun to see you.

Sincerely yours,

EGH/ek

February 5, 1957

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Mr. Schulman:

I was rather shocked when I came home from the Roosevelt dinner and learned that I held you up in the lobby and turned so commercial – as it might have appeared. However, I hope that you understand my motivation in advising you that "The Rabbi" by Max Weber had been released. This had occurred late in the afternoon, and I wanted you to be the first to know.

However, before billing you, I want to make certain that you were not taken unawares and am, therefore, giving you some time to make your decision under normal circumstances. Why don't you think about it, and let me know whether you really want it or if you prefer, wait until your next visit in New York and look at the picture again to make certain that it is the one you wish for your collection. Incidentally, I think the first Rabbi is a pretty hopeless cause and might be forgotten, as the restorer is doing nothing about it and Weber does not seem to be very much concerned about the repair.

Please let me hear from you at your convenience.

Sincerely yours,

EGH/ek

February 13, 1957

Mr. Sidney Gerber
2245 E. Copper Street
Tucson, Arizona

Dear Mr. Gerber:

Thank you for your letter.

It will be satisfactory to wait until the first of April for your decision regarding the Levine painting.

If you have no objection, I should like to make this suggestion. Since the Levine, at $2600, is far below the market value, Dr. Fuller will be justified in appraising it at $4000 for the gift deduction. I shall be glad to write an official appraisal figure.

I hope that you and Mrs. Gerber are enjoying your stay in Tucson.

Sincerely yours,

EGH/ek

William Friedman ---------- 20th Century
Fine Arts Department
Indiana University

Graphic Arts

Carl Zigrosser ---------- 17th-19th Centuries
Philadelphia Museum of Art

William S. Lieberman ---------- 20th Century
Museum of Modern Art
New York, New York

Painting

Virgil Barker ---------- 17th and 18th Centuries
Department of Art
University of Miami

Edgar P. Richardson ---------- 19th Century
Detroit Institute of Fine Arts

John I. H. Baur ---------- 20th Century
Whitney Museum of American Art
New York, New York

Photography

Beaumont Newhall
George Eastman House
Rochester, New York

Sculpture

George Heard Hamilton ---------- 17th-19th Centuries
Department of the History of Art
Yale University

Andrew Ritchie ---------- 20th Century
Museum of Modern Art
New York, New York

of well-being.

Chronologically the show opens with the proto-impressionist, Boudin (1824-1898) represented by two seascapes. The little "Harbor at Treport" lent by Earle Grant, is magical in its rendering of atmosphere, to which the pattern of masts is subordinate.

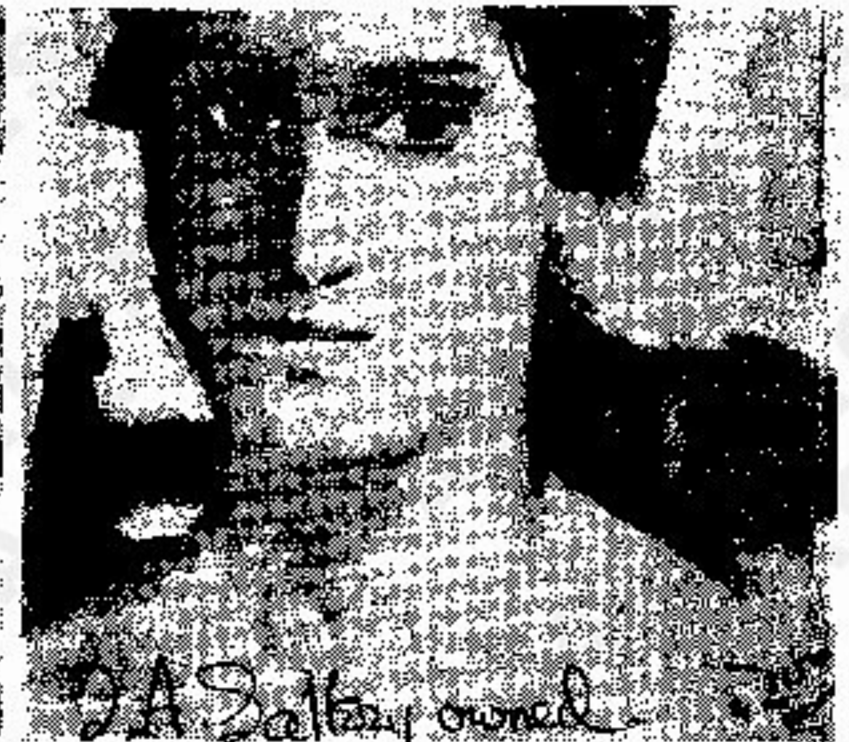
▼ ▼ ▼

The Impressionists are represented by a vibrant little Renoir landscape, an anonymous loan, in his typically luscious color harmony. Although exhibiting with the Impressionists for a time, Renoir cannot be definitely placed in their camp. Some of his figures indicate a debt to Raphael, Ingres or Fragonard. But he is most successful when creating spontaneously out of sheer enthusiasm for feminine loveliness, as in the two examples on view. "Femme se Peignant," lent by Earle Grant is the earlier, more glowing example, the gallery-owned "Girl Reading" having the heavier skin color of his final period.

The painting by Utrillo (1883-1955) an anonymous loan, is assuredly from the 20's, his best period—a street scene from the old quarter in Paris, "La Rue Becquerel a Montmartre," rather Cezannesque in its established volume and rich impasto, a work of genuine beauty. Since the death of Utrillo, researchers claim to have established for him the paternity of the painter Purvis de Chavannes, whose lyricism surely would seem more prophetic of Utrillo's native poetry than is the art of his mother, Suzanne Valladon (1867-1938), whose painting has an almost brutal hardness.



'CLOWNESSE' by Rouault reminds one of artist's apprenticeship to maker of stained glass windows.



'HEAD OF A GIRL' by Derain is among many important paintings in Fine Arts Gallery exhibition.

Reacting against the Impressionists' indifference to subject matter was the little group of friends known as "Nabis" (Nabi being the Hebrew word for prophet) represented here by the intimist Edouard Vuillard (1868-1940). His view of an interior, "Tea With Mme. Vuillard," is one of the most irresistable things in the show. One experiences it as a perfume, as a harmony, as something delicious, the unhackneyed pallette and the perceptive handling of space make it a painter's painting. I is lent by the painter and collector Earle Grant.

▼ ▼ ▼

Revolting against the Impressionists and the Nabis alike was the group who accepted the scornful appellation "Fauves"—Wild Beasts. They are represented here by three groups of friends: Matisse and Rouault, fellow students of Gustav Moreau; Braque and Dufy from Le Havre; Derain and Vlaminck from Chatou.

Matisse is represented by the gallery's well-known still-life, and the anonymous loan of a delectable figure painting, both from the early 20's when Persian painting was making its impact upon the artist Rouault (1871) commands a wall with the "Clownesse," one of Mr. Grant's most important acquisitions. The firm black lines which enclose the shapes of rich color remind us of Rouault's youthful apprenticeships to a maker of stained glass windows; but the painter himself considers his grandfather, a collector of Daumier and admirer of Goya, the dominant influence in his art. Certainly the swift and vigorous social comment of these painters sharpened his own sense of character, and his greatest success has been in this field.

The two works by Vlaminck (1876) are widely separated in time and method. While the gallery-owned work is an almost monochromatic three dimensional "Street Scene, Snow," painted with pallette knife, the much earlier "Village by the River" has a powerful fauve-like color and arbitrary design, which is altogether outstanding. It is lent by ~~Earle Grant~~. Pliny F. Munger

A phase of Cubism is represented in an early "Still Life" by Braque (1882) also from the Grant collection, which tells us much of the humility of this artist—his large, reflective personality. Its blacks, browns, grays and yellow greens have the sonority of earth which he loves. His break with tradition must be understood as an effort to get back to the roots of art. His method has been likened to that of the poet Mallarme who said, "I strive toward nothingness, that is, toward the annihilation of the idea of a thing in order to get at the thing itself."

The sculptures on view include works by Maillol, Renoir and Cornet, from the gallery ... figure in dynamic movement, announcing the Baroque. The sculpture by Robert Laurent (French, 1890) is a highly stylized but expressive figure, the elongation and flattening of the body being intuitive means of fulfilling the logic of the flowing design.

▼ ▼ ▼

A pure abstraction, "Personnage," by Mirko (Mirko Basadella, Italian, (1911), is no doubt the most provocative item in the exhibition. As Pliny Munger remarked, "It is undeniably oriental in feeling, and endlessly new from every angle, both in texture and design." The loan exhibition of Chinese bronzes in the room across the rotunda will confirm the impression of an oriental ingredient here. The coiled dragon and the cloud and the thunder pattern of the Chinese ritual vessels of 1400 B.C. seem indeed to be the prototype of Mirko's surface design.

Already in 1954, at the Venice Biennale, Mirko's "Chimera" was noted as having a kinship with Shang and Chou objects shown at the same time in the Doge's Palace, where 1,000 items of Chinese bronze, jade, gold and ceramic were installed to honor Italy's great Orientalist, Marco Polo, on the 700th anniversary of his birth (1254). Whether a direct influence exists, or whether a basic formal pattern of expression has come full circle, who shall say. In any case Mirko's work has a subtle geometric order, a rare elegance, with a spark of vital fire that will bear watching.

'WHAT RHAMSES KNOWS'

Egypt's Art Mystifies

By PAUL MOCSANYI
United Press

NEW YORK — The major obstacle for the understanding of an alien civilizaton is the lack of common law thinking. This is the case with ancient Egypt.

We are thinking with the aid of ideas. In the land of the Pharoahs, people were thinking with the aid of figures and pictorial associations, ing of Egypt's beauty and grandeur hoping that even so we'll catch something of the core, like Little Mattie did in Elizabeth Browning's charming verse:

"She has seen the mystery hid

"Under Egypt's pyramid:

"By those eyelids pale and close

"Now she knows what Rhamses knows."

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

February 18, 1957

Mrs. Edith Halpert
Downtown Gallery
3 2 East 51st St.
New York City, N.Y.

Dear Edith:

A painting by Georgia O'Keefe that we boughtabout twelve years ago, I find has crackeled badly. Shortly after I bought it the artist wrote to me that if it crackeled to send it back to her and she would renovate it . I wrote to her at the time telling her there was no damage then.

If you have Georgia O'Keefe's address, will you please send it to me so that I can see if the offer is still good.

Trusting all is well with you, and with kindest personal regards, I am,

Cordially yours,

Alfred H. Holbrook

Alfred H.Holbrook
Director
Georgia Museum of Art

AHH.md

P.S. A short time ago I was invited to Nashville Tenn. to speak on art in their Parthenon. While there Walter Sharp (a brother in law of Leslie Cheek) took Mrs. Holbrook and myself to Fiske University where we saw the Alfred Stieglitz Collection. It was so beautiful it made my mouth water. I wished that I had been born in Africa to have been eligible for so fine a gift.

A.H.H.

Macon, Ga.
Feb. 27, 1957.

Downtown Gallery
32 E 51
New York, N.Y.

Dear Sir;

I am corresponding in regard to an exhibit of "Los Angeles Talents" including John McLaughlin, Marion H. Pike, Clinton Adams, which I understand you sponsored in Sept. 13 - Oct 1, 1955. I am writing a thesis concerning the contemporary West Coast painters of which the mentioned artists are a part. Do you have any pamphlets, bulletins, prints that you could sell, lend or give me on the subject?

I thank for your consideration of my problem.

Sincerely,

Mrs. Kelly.

February 16, 1957

Mr. Stanton L. Catlin
Curator of American Art
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

Dear Mr. Catlin:

It was good to hear from you, and I am very pleased that you are planning to devote more time to the American art field. Indeed, I shall be delighted to be of any assistance possible.

In the exhibition of Post-War American Painting, are you planning to concentrate on artists who appeared on the scene since 1945, or will the show be inclusive of older artists whose reputations reached a peak during the past decade? If the former, I should like to show you some of the paintings I brought back from Europe last summer - all by American artists working there on a temporary basis. If the accent is not exclusively on youth, the artists whose names are listed below plus Max Weber, who has been added to our roster, may have something for you.

In any event, I hope you will let me know when you are planning to be in New York, so that I can arrange my time accordingly. This is important, since I am planning to be away from February 21st to the 23rd and again from the 27th to the 29th.

Your trip sounds quite exciting, and I hope you have fun. Also, may I extend my congratulations and my very best wishes for great happiness in your marriage.

Sincerely yours,

EGH/ek

[Feb. 1957]

Earle Grant · 2922 Nichols Street · San Diego 6, California

Edith, Darling - Enclosing the local paper's write up of our Showing at Fine Arts - you may have a moment to glance at it at least see we are "a new Institution." I am being Bold and reminding you that you have not sent on the Book on Weber with the Lithograph, as we want it very much. We are keen about our "Figure". The Two Baccis finally arrived from Peggy Guggenheim.

This is so huge Fine Arts will get it. Love from Earle and Geri

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 8, 1957

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

What do you have available in the way of Harnett's and their prices?

Sincerely yours,

Bill.

Director

HWW:sw

Telephone: WOrth 4-6000
Cable Address: COHAUPT

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BROOKLYN
1618 PITKIN AVE.

February 11, 1957

The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Gentlemen:

Would you please send me fifty (50) copies of the "ABC of Collecting" by Mr. J.I.A. Bauer.

Kindly bill me for same and I shall remit you a check by return mail.

Very truly yours,

Ira Haupt

Books sent

IH:rhs

February 5, 1957

Mrs. S. S. White
114 Llanfair Road
Ardmore, Pennsylvania

Dear Mrs. White:

Thank you so much for the letter and for the promptness.

I am delighted that you have continued with your painting, and that your exhibitions have been successful. Next time you have a show, I hope you will let me know so that I can arrange to visit the gallery. Certainly, when I am in your locale, I shall take the advantage of your invitation to phone you and possibly arrange for a visit with you.

It was, indeed, a shock to find that both Locker and Weyand had died. I hope that some arrangement had been made whereby a number of the outstanding pictures would remain in Pennsylvania. However, I shall communicate with Mr. Brimley Fulton at your suggestion.

Again, many thanks and best regards.

Sincerely yours,

EGH/ek

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A. B. R. CARROTHERS

H. SIVERTZ
M. L. CATLIFF

CABLE ADDRESS
"DOBLAS"

VANCOUVER 1, CANADA

February 21st, 1957.

The Downtown Gallery,
32 East 51st St.,
New York City,
N. Y.

Dear Sirs:

I enclose bank draft in your favour in the sum of $600.00 in payment of the instalment due on 1st March 1957. I shall be glad if you will let me have a receipt made out in the name of Mrs. Brissenden.

Yours truly,

P. R. Brissenden

P.R.B.-MF

Encl.

JOSEPH S. ATHA
P. O. BOX 456
KANSAS CITY, MISSOURI

February 22, 1957

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Having been appointed to a Committee of the Friends of Art of Kansas City to make plans for the holding of our annual meeting at which we make the presentation of pictures for purchase by the Friends of Art, I am writing you, together with a number of the other dealers, to ask all of you for your suggestions as to the best time of year for us to hold our meeting, so that you could cooperate with us fully in letting us have for presentation one or two of your best pictures that might be selected by the Selections Committee.

We feel that maybe we have had our meetings too close to Christmas, and for that reason some of the dealers have not wanted to have their pictures taken away from New York at that time. When would be the best time for you to let us have the pictures in Kansas City?

Any suggestions that you might have for us will be greatly appreciated, and will you please address your reply to me at this address.

Sincerely,

J. S. Atha

JSA:rw

Dord Fitz Galleries
606 East Third
Amarillo, Texas

Phone Drake 8-9741 — Dord Fitz, Director

The Downtown Gallery
32 East 51ST
New York 22, N.Y.

Dear Miss Halpert:

I have sold the following prints:

BS 6a	Ben Shahn — Patterson #2	$30.00
"	John Marin — Lobster Fisherman	20.00
"	Walt Kuhn — Head with Black Hair	15.00
	Alice	15.00
EG Frank	Emil Ganso — Jascin	15.00
? 28	Kuniyoshi — Peaches & Grapes	40.00
		$135.00
	Less 15%	20.00
		$115.00

ok K

If all goes well and my walking
home from the hospital I hope to
[illegible] before long and then will
[illegible] and maybe we can have a
[illegible] together —
[illegible] thank you for your trouble
Sincerely yours —

a number of rather large pieces into bronze. I intend taking photos when they return from the foundry and would like to send you some.

Hoping that this has been a pleasant + ~~productive~~ year for you as well

I remain

Sincerely

Milton Hebald

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February 25, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am returning, with our penciled notations, your copy of the Agreement between Mr. Stuart Davis and the H. J. Heinz Company.

If you agree with our comments, I understand that you will re-type this contract, obtain Mr. Stuart's signature, and return copies to this office for the Purchaser's signature.

If you have any questions, please call me.

Very truly yours,

SKIDMORE, OWINGS & MERRILL

Frederick C. Gans.

Frederick C. Gans

FCG:mw
Encl.

POL

the Gallery

KATONAH VILLAGE LIBRARY
KATONAH NEW YORK

February 14, 1957

Dear Mrs. Halpert:

We are enclosing herewith our schedule for the coming months. We welcome, in turn, your own program covering the same or longer period. We would also appreciate your adding the Katonah Gallery to your regular mailing list.

Amongst the notable exhibitions held in the Katonah Gallery have been the following:

Doris Caesar
Willard W. Cummings
Ellen Emmet Rand
Lawrence Beal Smith
Kurt Roesch
William Gropper
Maurice Sterne
Elsa Schmid
Mariska Karasz
Charles Schucker
Bernard Shirley Carter
Madeleine Park

Chinese Art from the Loo and other collections
Contemporary American Artists
(Water Colors from the Whitney Museum)
Still Life Paintings (Magriel Collection)
American Folk Art (Downtown Gallery)
Contemporary Sculptors
(De Creeft, LaChaise, Sardeau, William Zorach)

We trust you share our conviction that an exchange of information will be of mutual interest.

Yours sincerely,

Lina P. Dereektor (Mrs. N.E.)

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
New York City

February 5, 1957

Mr. Marvin Cone
Coe College
Cedar Rapids, Iowa

Dear Mr. Cone:

I am enclosing our consignment for the two pictures selected for your forthcoming exhibition.

Under separate cover, the photographs and biographical data are being sent to you.

I hope the show is a great success.

Sincerely yours,

EGH/ek
Enc.

Marvin
Cone

February 21. 1957

Downtown Gallery
32 East 51st Street
New York City

Gentlemen:
I am an ardent admirer of William Harnett's works but know very little about him. One book I have "Portrait of America" published by Hyperion Press lists him as an Ohio artist. Another brief article I read said he was from England.
Do you have any brochure or biographical material which is available during the showing now being presented?

Davis - Heinz Contract

February 26, 1957

Mr. Frederick C. Gans
Skidmore, Owings & Merrill
425 Park Avenue
New York 22, N. Y.

Dear Mr. Gans:

Enclosed please find four copies of the Heinz-Davis contract.

This follows the original draft with the exception of number eleven. In this the phrase "If time permits" was inserted. Davis feels that a previous visit to Pittsburgh, together with the completed model which he saw in Mr. Bunshaft's office, gives him sufficient material for the mural. Furthermore, the time element is so important a factor that he would rather not commit himself to any obligation which will reduce the working days allotted for completing the mural.

If you will return the four copies, I shall have Davis sign them and will send two for your office and for the Heinz Company.

Sincerely yours

EGH:s

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NEIL GOLDRICK, JR.

February 11, 1957

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Mary and I are going to El Mirador, Palm Springs, for a couple of weeks, but there are two matters which I have been intending to write you about for nearly a month:

1. Re Zorach sculpture. We had $3,000 raised for it without solicitation viz. Mrs. Tobin, Mrs. Freeman Lee and myself, and then both O'Neil Ford, the "Master" modern architect, and Bartlett Cocke, whose office did most of the actual drafting of plans, decided that none of the walls of the proposed building were large enough to contain this sculpture. It would have involved considerable changing of large air conditioning vents at the bottom of the [entire] wall, so that the sculpture could not be placed at the desired location.

Even Dr. Laurie, the President of the University, called at my office and said that he would be very glad to have same on the campus. Have had two conferences with Bartlett Cocke -- and even wasted an evening going to his daughter's wedding in order to retain his good will -- and he told me at our last conference that he has something else in mind whereby he might be able to utilize the sculptures [on the contemplated building].

If what he has in mind does not work out, then he spoke about another building which was going up on the campus soon. Both John Leeper and I are very much discouraged after all the work we had put into it, [but we shall continue our efforts. Tell Zorach cause of delay and not to give up hope that we may still be able to work [illegible]]

2. The second matter about which I wanted to write you was that I received an invitation from Lloyd Goodrich, who is tops in my book, to join the "Friends of the Whitney Museum" for a $250 per year membership. I give to about twenty different organizations, including annual gifts to the McNay here, and it seemed to me that $250 a year was somewhat high, as only about one-half of it would be tax exempt. What do you think?

Best regards,

Sincerely,

Sylvan

Sylvan Lang

Pardon scratches as am leaving in half-hour

February 20, 1957

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

Thank you for your letter.

I am enclosing a photograph of the oil, entitled "The Yosemite". The tempera is very similar in composition, and I thought that the photograph would give you a fairly good idea of the painting in question. The tempera measures 9½ x 6½ inches, and is priced at $450. We are holding the painting until you will have had an opportunity to make a tentative decision.

Texas is beginning to go places artwise, and the Langs have done a great deal to stir up interest in the contemporaries. I am very fond of Mary, and I am looking forward to my A.F.A. trip which will include San Antonio.

Sincerely yours,

EGH/ak
Enc.

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

February 17, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22

Dear Edith:

The Blausten is now in apple-pie order and even at the worst, we never would have considered letting you have it back, because we are extremely happy with it. But we do feel that Blausten should be a little more careful. His pictures are too good to be casual about.

It was kind of you to express interest in helping me about a gallery and Dorothy and I appreciate it greatly. In the past two years I have approached the following galleries: Borgenicht, Jackson, Peridot, Passedoit, Kraushaar, Knoedler (at your suggestion, just to have an exhibition there, with no question of permanency---they were doubtful, but said they would let me know, which they have not). Then within the past month, Laurence Schmeckebier of Syracuse suggested that he speak to Seligman about me, which he did without success. He also talked with someone at the new "World" place in the Carlyle Hotel, but obviously it is not the kind of gallery for me. I do want a gallery to act as my permanent agent.

Laurence suggested the Alan Gallery, and I had thought of it, too, but hesitated. Knowing your connection formerly with the director was at the root of my hesitation, since---having spoken to you of my problem---I felt it might be of some embarrassment to you. I do like the gallery.

Anything you may think about would be most helpful. I am not acquainted with policy or the interests of many galleries, since we are so seldom in New York. And it always makes me feel like a high-school boy looking for his first job to approach one of them.

Will you let us know when the N. Y. Times article appears? We do not see the paper regularly and would hate to miss the article.

Our very best regards to you, and thanks more than I can say for your interest.

Sincerely,

JR

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

February 7, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I have your letter of February 5th regarding the study of some of your paintings related to Harnett. Unfortunately, I am not in a position to take this on in a private capacity, but if you wish to avail yourself of the services we offer at the Brooklyn Museum, I will be pleased to serve you in that capacity.

We examine technically paintings which are brought to us to determine what we can about their condition and provenance. This sometimes involves X-ray, infra-red photography, ultra-violet and microscopic examination. I don't feel qualified to give a written opinion on the authenticity of Harnett's paintings in general, since I don't feel that I have studied his development as thoroughly as someone ~~as~~ like Alfred Frankenstein. The examination would give evidence about the possible authenticity of signatures and reveal ones that may have been covered up.

I would be willing to come in and survey that material to give you an idea of just how far I think my examination would be of use to you.

With kindest regards,

Sincerely,

Sheldon Keck
Conservator

SK:is

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DUNBAR

February 28, 1957

Downtown Gallery
32 East 51st Street
New York, New York

Attn: Miss Edith Halpert

Dear Miss Halpert:

Please send one Cushing Weathervane, "Scroll With Hand" - express collect to: (without rods)

Mrs. Chele Benjamin
935 Winona Avenue
Chicago, Illinois

Thanking you for your attention to this matter, we remain,

Yours very truly,

DUNBAR ACCESSORIES

Russell F. Wake

Russell F. Wake

RFW:bb

DUNBAR

San Francisco Chronicle

KRON-TV CHANNEL 4

February 19, 1957

Dear Mrs. Halpert -

Are there any Harnetts in your new show with which I am unacquainted? If so, I'd love to have photographs of them. Also a photograph of the 80 foot panorama by Field. This should really be something. Is it a variant of the "Historical Monument of the American Republic?"

Best

[signature]

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

February 11, 1957

Georg Jensen, Inc.
667 Fifth Avenue
New York, N. Y.

ATT: Miss Kanstrup

Dear Miss Kanstrup:

I should like to place the following order to be shipped to Mr. Edwin Gilbert at Bridgewater, Connecticut:

OBELISK STAINLESS STEEL

3 full pl. set.
6 main dr. S.

9 Each – Number	101
9	102
9	103
9	104
9	105
8	106

Please send the bill to me, less the usual commission.
Thank you for your courtesy.

Sincerely yours,

EGH/ek

best possible results. It is the sincere hope of all members of the Study that museums and private owners will wish to share in creating the finest and most complete body of color material yet produced on American art.

Lamar Dodd
William Pierson
Martha Davidson
Lloyd Goodrich
Oliver Larkin
Tremaine McDowell

February 13, 1957

Mr. John Reed
1650 DuPont Avenue South
Minneapolis 5, Minnesota

Dear John:

It was nice to hear from you, but I am really distressed about the problems with which you have been involved. I would have been glad to have taken back the picture and refunded your payment, but evidently it is now too late to do so.

A few days ago I received word from Blausten to the effect that he is planning to come to New York within the next few weeks. I will then show him your letter, in order to "learn him a lesson".

With the huge number of galleries opening almost weekly, I am always astonished at the difficulty good artists have in arranging for exhibitions. In the very near future, an article about this will appear in the New York Times, and I hope that public attention will be called to the fact that there are only about 7 or 8 New York galleries concentrating on American art, and a few are still functioning as permanent agents for artists who interest them seriously. It is regrettable that all the others devote themselves to "newcomers", rather than artists over the age of 30 who have already made a contribution and continue to grow.

Why don't you let me know which galleries you had approached? Perhaps, I can have additional suggestions. As you know, I should very much like to be helpful to you, and will do all I can in thinking up a bright idea.

My best regards to you and Dorothy.

Sincerely yours,

EGH/ek

February 18, 1957

Mr. Henry Dreyfuss
500 Columbia Street
South Pasadena, California

Dear Henry:

Please forgive me for not having answered sooner, but you did present a tough problem.

I have thought about this a great deal, and if it is not too late, shall send you some ideas on the subject which, to date, have been rather vague. Of course, it would be much better if we could sit down and talk this out. Is there any possibility that you will be in New York in the near future? Won't you let me know.

My best regards.

Sincerely yours,

EGH/ak

DES MOINES ART CENTER

GREENWOOD PARK DES MOINES 12, IOWA

Feb. 14 - 1957

Dear Edith:

Having been back in harness for a month I am still trying to get into the tempo of "Civilization" without too much success.. Moreover, it doesn't worry me that I have slowed down, maybe for good -

It was not until I saw Lin Schramm, here for trustees' meeting Tuesday, that I learned of the death of your sister in Philadelphia, and I grieve with you: She was, and still is, such a great person, for whom I felt much affection -

My brother in Philadelphia dropped dead on the street, of heart attack on January 18 - Though we were not so close in recent years

(over)

February 6, 1957

Mr. Thomas Gaglioni
Chez Denyes
1200 E.Atlantic Avenue
Delray Beach, Florida

Dear Tag:

Well, it was about time that I heard from my some-time beau. You sure manage to evade 51st Street.

Although I had planned to make my annual trip to the land of the rich, circumstances this year made it impossible for me to do so,and I doubt whether I can get away unless it is during the Easter holiday.

What are you doing in them there parts? Is the shop still functioning, and are you having fun? How long are you staying? Write and tell me everything.

I am glad that you will have some of Pattison's work at the Cape. He is a very interesting artist, and for your information, I bought four pieces and sold two including one very large and expensive number now on exhibition at the Art Institute of Chicago, courtesy of John McHugh.

If you do not stop off en-route to the Cape, I shall never bother you again in the summer. So there.

Lots of love.

Affectionately,

EGH/sk

February 20, 1957

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

Under separate cover, I am sending you a silkscreen print made from the original gouache owned by Jack Lawrence. This is done with an ulterior motive.

What do you think of the idea of tipping this print in the catalogue, thus, making a deluxe edition which could sell for a higher price? I checked with Richard Miller of the Tiber Press to ascertain the price before writing you. He can produce these in a minimum quantity of 100 at 75¢ a piece, or $75. for the lot. Additional quantities will not be substantially reduced.

We did this with the Sheeler catalogue, and sold a good many at $25. Of course, all this is subject to Jack Lawrence's approval, but I think I can manage it, if you are interested.

May I tell you how grateful I am for your very sympathetic note. It meant a great deal to me.

Sincerely yours,

EGH/ek

THE CARNEGIE STUDY OF THE ARTS OF THE UNITED STATES

PROSPECTUS

One of the most notable developments in contemporary education has been the expanding interest in American civilization. This is apparent not only in social and economic studies but also in the arts. In response to this trend the Carnegie Corporation of New York has lent its support to a significant project devoted exclusively to the visual arts of the United States. The contributions which this project can make to all institutions and individuals concerned with American art were pointed out as follows in the Carnegie Annual Report for 1956:

> .... A major obstacle (to an adequate presentation of American art) is the shortage of suitable teaching materials -- slides, color reproductions, and the like. After consulting specialists in American art, the Corporation made a grant of $110,000 to the University of Georgia to enable Lamar Dodd, chairman of the art department, to form a committee to develop such teaching materials. Mr. Dodd and his committee will deal with American arts including furniture, silver, and architecture, as well as painting and sculpture. A comprehensive study will be made to identify the best examples in each category, and then a collection of slides and perhaps other teaching materials will be produced....
>
> It is hoped that such a collection will not only be useful in college art departments but -- since it will illuminate the social, economic and historical background of our country -- in other departments concerned with American studies.

This project, known as the Carnegie Study of the Arts of the United States, is under the general guidance of a six-man Advisory Board. During the past year, the Study has been assembling material in eighteen different categories of American art. It has been aided in this phase of the work by a specialist in each

ROSS M. TRUMP
217 NORTH COURT STREET
MEDINA, OHIO

20 Feb. I957

The Downtown Gallery
32 E. 5I St.
New York, City

Dear Mrs. Halpert:

I am enclosing several photographs of early paintings that may interest you. The photography is very poor. I hope they will at least give you a better impression then description only.

#I Reverse painting on glass, orig. frame 40.00

#2 Pastel on paper, bright color, much blue I8.00

3 Oil on canvas, quaker in background, also group of soldiers and most interesting horse I75.00

#4 Pa. Dutch Lesson in writing dated I792, first letter illuminated in great detail 65.00

#5 Oil on light colored velvet, red cokscomb 20.00

#6 Reverse painting on glass, black ground Tinsel 28.00

#7 Oil on canvas fine cond 75.00

#8 Oil on light velvet, gold frame I5" x I8" "Memorial to Friendship" dated Feb. I824 Poem in red bright reds and greens. Not the usual type of memorial. I25.00

#9 Not photographed. Early Pa. chalk rooster with boy riding on its back. Very light in weight brilliant orig. color. I45.00 net

Numbers I to 8 I am able to allow 20% discount.

I will appreciate the return of the photographs should you not be interested in them.

Trans. extra.

Sincerely yours,

Ross M. Trump

THE INSTITUTE OF CONTEMPORARY ART

230 THE FENWAY, BOSTON 15, MASSACHUSETTS

February 19, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Let me, first of all, tell you how exceedingly grateful we are for the all-out manner in which you supported our Ben Shahn exhibition. Surely, I did not expect to get as many examples from your own collection as well as The Downtown Gallery and I am absolutely delighted that you saw your way towards such a major loan contribution.

I am glad to be able to reassure you with regard to the balance of the exhibition. The "commercial work", most of which originates in your gallery is balanced by "fine" work so that no undue emphasis will be placed in a direction that you do not wish to stress. The total show comprises nearly one hundred pieces by now and promises to become impressive, both in quality and in scale. You will remember that you saw and approved the outline of it during my last visit to New York.

As for the mural, I am still not quite sure in what way this section will turn out. Ben Shahn took me to the place where the mosaic is currently being constructed and I was most interested in this new and monumental creation of his. I should like it very much if a segment of it were reproduced through a large translucent slide but have not found the means, as yet, by which such an intention might be realized. In any case, it would merely be a portion of the overall show and would, by no means, displace the other segments which are already assured through the generally favorable response from lenders all over the country.

We are about to discuss plans for the opening and I shall naturally inform you of developments. I hope very much that you can come and see the show and we, definitely, count on your presence.

With renewed thanks, both for the loans and your help.

Sincerely yours,

Thomas M. Messer
Director

TMM/pl

[1959]

2245 E. Copper St.
Tucson, Arizona
Phone EA 7-1808

Feb. 7th.

Downtown Gallery
New York

Att. Mrs. Halpert

Dear Mrs. Halpert,

I am in receipt of yours of Jan.15th.

You do not convince me at all. In the first place the 10% given paintings purchased by a museum or donated to a Museum is customary and not a discount. Dr. Fuller stated that he always gets 10% and sometimes 15%. If I was asking for a special concession for a group of purchases , I would aks for more than 10%.

In the second place all the galleries in N.Y. gave us the 10%; their prices were not any higher than yours for similar quality; and in most cases lower. The only gallery besides you who claimed he did not give the 10% was Gerson at the fine arts gallery, and we cancelledout on him. We purchased from 7 dealers and I would consider them the best or among the top ten in the U.S.

We were interested in buying the 3 or 4 we listed from you at the museum discount. However we made other purchases and wont be in the market for more paintings until I get another windfall. If you want us to put them on the list for our next purchases, which will probably be about June, we will do so. Dont hold them for us anyways, as I may not have the money to buy any more paintings, and we have still about 15 good ones on our list which we pruned out previously.

Very truly yours,

Sidney Gerber.

We will be at this address until the latter part of March. I may have to wait until we go to Seattle Apr. 1st to find out about the Levine. I have not been able to get Fuller to value it over 2800.00, as he saw the bill.

Besides the 10 % discount we expect dealers to prepay, which they all do. They also offer long payment terms, but this latter does not interest us.

INLAND STEEL COMPANY

THIRTY-EIGHT SOUTH DEARBORN STREET

CHICAGO 3

LEIGH B. BLOCK
VICE PRESIDENT
AND DIRECTOR OF PURCHASES

February 5, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry that I could not get in to the Gallery on Saturday, but I was not feeling well. I was in on Monday and was disappointed to find that you were still out of town.

I wanted to discuss again the Stuart Davis matter. We certainly want one of his works in our new building, but we will not commission him to do a picture without first seeing a design. If he refuses to give us a sketch, I think we will have to forget about the matter.

I was terribly impressed with the Grammers that John showed me and, as you know, I bought another one. This is to be sent to the Art Institute marked for the Inland Steel collection and is to be billed to the Inland Steel Company addressed to my attention.

No doubt I will be east again in the early spring and hope to be able to see you at that time.

Yours sincerely,

Leigh B Block

Leigh B. Block

the little gallery

106

144) 15,000
144
600

UNIVERSITY OF COLORADO

BOULDER COLORADO

February 11, 1957

TWA

[illegible]

[illegible] of brief [illegible] description of each painting involved.

[illegible] as we are most anxious to settle the matter of the purchase.

It was a great pleasure seeing you in New York.

Cordially yours,

[signature]

[illegible]

Head, Department of Fine Arts

Feb. 6, 1957.

Dear Edith Halpert,

Or may I say just Edith? What a delightful surprise was mine when your beautiful flowers arrived! But your short but meaningful card was the note that made your thoughtful gesture a very special one.

When I opened the box and discovered that the flowers were an assortment of white ones, snapdragons, single and double stocks and lovely white carnations with beautiful gray green Eucalyptus leaves, I was really in seventh heaven. How discerning of you to realize that in the old B'way Homestead I like white arrangements best. but of course your's is the artist's eye and you knew it instinctively. When I choose my own flowers I always choose white ones.

February 12, 1957

February 12, 1957

Mr. Leigh B. Block
Inland Steel Company
30 South Dearborn Street
Chicago 3, Illinois

Dear Mr. Block:

I, too, am terribly sorry to have missed you [illegible] you told me about the [illegible] and I am glad that you added another example to the Inland Steel collection.
I have thought about this a great deal, and it is not [illegible]
When you have a moment, would you let me know the approximate size you have in mind for the Stuart Davis painting. This has a strong bearing on any further discussion, and I shall be most grateful if you will send me this information and possibly a photograph of some of the forms you had in mind.

My best regards.

Having met Stuart Davis, I am sure that you can understand why it is necessary to have specific data for discussion. Such is the life of an art dealer.

My best regards.

Sincerely yours,

EGH/ek

EGH/ek

18 Hyde Park Gate
Kensington, S.W.7
Knightsbridge 7968.

Feb. 20th 1937.

Dear Mrs. Halpert - I hope
the bronzes have all
arrived by now. Could
you let me have the
remainder of the account
owing: £450. I have
a heavy income tax to
pay at the end of this
month & I was relying
on getting your check to
help me meet it. This
country is vastly overtaxed
& artists suffer worst as
they are taxed not on income

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

(31)

1957 FEB 6 PM 12 58

NA070 PD=FLINT MICH 6 1217PME=

=EDITH GREGOR HALPERT=

=DIRECTOR THE DOWNTOWN GALLERY 32 EAST 51 ST

=YOUR SELECTION WILL BE MOST APPRECIATED AWAITING RECEIPT OF THOSE WHOM YOU SELECT=

=C E VANDUZER DIRECTOR FLINT INSTITUTE OF ARTS=

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Smith College

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Director, Program in American Studies
University of Minnesota

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

RA/MO'H

12th February, 1957

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
U.S.A.

Dear Mrs. Halpert,

Very many thinks for your letter about our Marin watercolour. We are very glad to have the scene identified.

Yours sincerely,

Ronald Alley

Deputy Keeper.

February 5, 1957

Mr. John Coolidge
Fogg Art Museum
Cambridge, Massachusetts

Dear John:

Thank you for forwarding the four pictures to the Shahn Exhibition at the Richmond Museum.

I presume the others are being returned to us in the near future, as well as to all the original lenders.

Incidentally, I would like to have "World's Greatest Comics" returned to me, rather than forwarded to the Boston Institute. Mr. Messer is being apprised of this. The others listed by him, including the following, may be forwarded directly to the Institute.

NATIONAL PASTIME	Drawing
SAFE	Drawing
ACROBATS	Drawing
PATERSON #1	Watercolor Silkscreen
MINE BUILDING	Silkscreen

Enclosed also is the official release, relieving you of any future responsibility.

Now that the show is over at the Fogg Museum, may I tell you how much I enjoyed working with you. I hope to have occasion to see you in the very near future. My best regards.

Sincerely yours,

EGH/ah
Enc.

cc/ Mr. Thomas M. Messer, Director

CHARLES CLAY DAHLBERG, M. D.
11 EAST 88TH STREET
NEW YORK 28, N. Y.
LEHIGH 4-6133

Feb. 1, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:
Dr. Hyden tells me he has spoken to you about discussing his paper on Feb. 25 at the White Society meeting. I am writing to add my invitation to his.

Anything you wish to know don't hesitate to call me. I shall send you a notice of the meeting in about ten days.

With best wishes,

Clay Dahlberg
Chairman, Program Committee

Croydon Hotel 8:30

Wm. Al. White
Sullivanian Soc

February 21, 1957

Duveen-Graham Gallery
1014 Madison Avenue
New York, N. Y.

Dear Mr. Graham:

Thank you for letting me have the Demuth.

Although the client promised to come in on Monday, he did not show up until yesterday afternoon. Unfortunately this is not the type of Demuth he had in mind and I am therefore returning it to you with many thanks for your courtesy.

Sincerely yours

EGH:lm

TELEPHONE RE 6-3541
TELETYPE O C 370

611 GLOBE LIFE BUILDING
OKLAHOMA CITY 2,
OKLAHOMA

February 14, 1957

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Yesterday I sent a check to you for fifty dollars to start my purchase of the drawing by Morris Graves.

Now that we admit this is a gauache, the rest of it is water color is it not? It is not tempera?

And if you have an extra photograph of this in your files, I wonder if I might have it. I wanted to send this to a friend of mine to show him what I had bought. But I do not wish to put you to any trouble. You have it reproduced in a catalogue.

And one other thing, do you ever see water color drawing by "Andrew Wyeth"? Someday I want to get a water color drawing of his and occasionally he has done rather small work. Of course he is sky high now but you might see something I would like floating around the secondary market. And if you do, I wish you would drop me a line.

Sincerely,

Archibald C. Edwards

ACE/dc

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

February 4, 1957

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Jacob Schulman requested that we return his painting by Ben Shahn, "From the Marriage of Heaven and Hell", to you and we would like to include it in the Day & Meyer truck which will be shipping the pictures back to the New York area. If we don't hear from you to the contrary we will give insturctions to Day & Meyer to return the painting to your address:

32 East 51st Street
New York 22

They will get in touch with you by phone to confirm the exact date.

Sincerely yours,

E. Strassmann

Elizabeth Strassmann
Registrar

ES:fas

Let me know when it comes in

of the eighteen fields of research.* Altogether, data on some ten thousand objects have been collected. From these, approximately four thousand objects will be chosen to be photographed in color and reproduced in the form of color slides.

As a means of introducing the project to the educational world, the Carnegie Corporation will present complete sets of the slides to a number of selected institutions. Subsequently, the slides will be made available through general sale to institutions of all kinds both in this country and abroad.

The Study has explored the problem of producing color slides of high quality at a reasonable cost. Extensive experiments have been carried out with every available kind of color film and every known method of duplication. The result has been the development of a technique which, so far as is known, has never been applied to the quantity production of art color slides in this country. The photographs will be made on a new type of <u>color negative</u> 4 x 5 cut film. This film is fine grain and has wide latitude. In addition, it is susceptible to considerable laboratory control and therefore to uniform standards of production. Slides made by this method have been consistently better than those produced under identical conditions with standard reversal films. Furthermore, the slides can be made in any size and quantity and the negatives can be used for other types of color reproduction. Thus, when completed this collection of negatives

---

*A list of the specialists in each field is appended.

Via Margutta 51 A
Rome, Italy
February 11, 1957

Dear Miss Halpert:

I am afraid there has been some misunderstanding about the sale of The Skaters.

When you asked to buy the statue last Spring, you assured me that you wanted it as a private purchaser and had no intention to resell it as a gallery.

I told you at the time that the price of the statue was $300, which sum was to be paid to the Sculpture Center. Naturally the sale would not be complete until that amount had been paid to them. On December 10 you were billed by $300 by the Sculpture Center.

I therefore cannot understand your letter (erroneously dated December 20) which you sent me six weeks after you were billed, including a check for only $200. Is it possible that you did not receive the Sculpture Center invoice no. 1029 for $300? Since you are not my gallery and since I specifically did not authorize you to act as my agent and resell the statue (in fact quite the contrary) there is no reason for you to take a commission of $100. The price from me to you as a private buyer was $300 and the fact that my own gallery, the Sculpture Center, was kind enough not to claim a commission has no bearing on the matter.

I am therefore returning your check for $200 and would appreciate it if you would forward to me at your earliest convenience a check for the $300 which we agreed upon. If you are unable to pay the agreed price, would you please return the statue immediately to the Sculpture Center.

Sincerely,

Robert H. Cook

Robert H. Cook

jmc/rhc

February 20, 1967

Mr. Paul Burlin
54 West 74 Street
New York, N. Y.

Dear Paul:

It is a mighty long time since you and Peggy dropped in to say hello. What are you up to these days?

I am enclosing a letter which is self explanatory, and I am sending the picture referred to. Would you be good enough to let me know your ideas in the matter. Many thanks.

Sincerely yours,

EGH/ek
Enc.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

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TELEGRAM
W. P. MARSHALL, PRESIDENT

SYMBOLS
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LT=International Letter Telegram

1201

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MA307

M CEA165 NL PD=CEDARRAPIDS IOWA 7
MISS EDITH HALPERT DOWNTOWN GALLERY= FEB 7 PM 2 29
32 EAST 51 ST NYK=

PLEASE WIRE NAMES AND EVALUATIONS OF MARIN, O'KEEFFE PAINTINGS FOR COE SHOW CATALOGUE IS GOING TO PRESS=
RICHARD D PINNEY COE COLLEGE=

February 12, 1957

Mr. Archibald C. Edwards
611 Globe Life Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

Forgive me for being so remiss in answering your letter.

From what I have been told, Morris Graves mixes his media, and I agree with you that he used gouache in the picture that you have under consideration. In the case of the artists whom we represent, we maintain a photographic file together with complete data, and can always supply correct information promptly.

Although we had several other Graves, they have all been sold. If at any time in the near future additional examples of his work are acquired by the gallery, I shall be glad to communicate with you. Yes, indeed, the arrangement you suggest for payment is entirely satisfactory to us. Won't you please let me know your decision shortly.

Sincerely yours,

EGH/ok

POL

February 11, 1957

February 11, 1957

Mr. George Downing, Chairman
Department of Art
Brown University
Providence 12, Rhode Island

Dear Mr. Downing:

Indeed, we shall be very glad to add your name to our mailing list and in the future you will receive announcements of our exhibitions.

Also, we shall be very glad to cooperate with you, if at any time you desire to organize an exhibition of contemporary American art.

Sincerely yours,

EGH/ek

Mr. Richard D. [illegible], Vice-President
In Charge of Public Relations
Coe College
Cedar Rapids, Iowa

Dear Mr. [illegible]:

W[illegible] received, we had already mailed the two ph[illegible] the date.

However, for your information, I have a letter dated F[illegible] to Marvin Cone in which a regular consignment was [illegible]. May I suggest, therefore, that you [illegible]

I[illegible] that you will be in New York soon again.

EGH/ek

CABLE ADDRESS
"AMSHICO"

TELEPHONES:
WHITEHALL 4-0267
0268
0269

AMERICAN SHIPPING COMPANY

INCORPORATED

CUSTOM HOUSE BROKERS—FOREIGN FREIGHT FORWARDERS

8-10 BRIDGE STREET
NEW YORK 4, N. Y.

February 8, 1957
Ref 39335

Down Town Gallery Inc.
32 East 51st Street
New York, New York

Attention: Mr. Allen

Dear Sirs

We attach hereto forms necessary for the clearance of your shipment through Customs. Kindly sign these forms at the indicated X's (7 X's). Also, place Corporate Seal at the XX.

Please return these forms as quickly as possible.

Very truly yours,
AMERICAN SHIPPING CO., INC.

M Litt
Morris Litt

ML/BS
Enclosure

February 18, 1957

Mr. Allan Chidsey
3200 Stillman Avenue
Long Island City, N. Y.

Dear Mr. Chidsey:

I hope you do not mind my persistence. However, it is very important for me to know whether or not you plan to let me have some of the Hartley paintings for our forthcoming exhibition. The catalogue is going to press very shortly, and it is most important for me to have the complete listing almost immediately.

Won't you be good enough to phone me upon receipt of this letter. As you probably know, I tried to reach you a number of times, but without success.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

ROBERT HALLOCK · NEWTOWN, CONNECTICUT · Telephone GARDEN 6-4751

February 27, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I greatly appreciate your kindness in allowing me to look through you photographs of weathervanes.

I hope that I didn't alarm you by the number chosen for prints. I would naturally not use all, but make a selection. Of course I will pay for all prints used in study and reproduced with your permission and full credit.

Again many thanks for your cooperation.

Ever best wishes,

Bob

February 13, 1957

Mrs. Jean Lipman
Cannondale, Connecticut

Dear Jean:

In the preparatory work I am doing relating to the Archives of American Art, I have been finding some very interesting material, needless to say. Much of this is now being recorded, and others are being checked in to.

Among the latter, I found a letter from you dated May 9, 1944, asking for photographs of Mrs. & Mrs. Sheffield of New Haven which I , no doubt, sent you at the time. In the same letter you stated as follows: "I believe I know the author of these and would like to include them in my article.

Would you by any chance recall to whom these pictures were accredited? Since I still own the portrait pair, I am very eager to add the date, if available. Many thanks.

Sincerely yours,

EGH/ek

February 20, 1957

Mr. Laren B. Munson
The Little Gallery
29 Palmer Square West
Princeton, New Jersey

Dear Mr. Munson:

On January 22nd, I wrote to you regarding the Cushing Originals you retained from the consignment, but have not had a reply.

Won't you please let me know your decision in the matter.

Sincerely yours,

EGH/ek

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 23, 1957

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It has been some time since the show terminated in Boston and I was wondering whether you have had any information on the status of the Shahn "Marriage of Heaven and Hell."

As you know, I had instructed them previously to forward it to you since you were to be kind enough to have it appropriately reframed and returned to me.

Many thanks for your attention.

With kindest regards, I am

Sincerely,

Jack Schulman

JS:KB

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

February 4, 1957

Downtown Galleries
32 East 51st Street
New York, New York

Dear Sirs:

The Art Department of Brown University is very interested in the creative activity of your gallery, and we wonder if you would be so generous as to include us on your mailing list.

There is an increasing awareness and concern for contemporary American art in the University Art Department and the inclusion of gallery announcements into the department is both informative and exciting--for both the faculty and the students!.

Thank you kindly.

Sincerely yours,

George E. Downing

George Downing, Chairman
Department of Art

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

February 1, 1957

Mrs. Edith Halpert
Down Town Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Edith:

Dorothy and I thought you would like to know the difficulty we are having with the Blaustein painting, and perhaps pass the information on to him so that he will use a little more stable materials. As you know, the painting is quite large and is done on press board. This is much thinner than the press board which most artists are using, and when it first came it was warping out of the frame. We had a strip glued to the back and this held it for a time, but again it is curved out of the frame in the middle more than an inch.

The frame itself is not very heavy, therefore we are having a heavy frame made for it and will also have a rigid cradle made to go on the back of the panel on which the painting is done. We hope this is going to fix it permanently. We do think that Blaustein should know about it, because if we did not have a workman here who could do this, the painting might have broken in the center from the excessive warping. I think we have it under control now. The painting has given us a great deal of pleasure and we become increasingly fond of it, so we certainly don't want anything to happen.

I am still trying to find a gallery but with not much success. At the moment I am particularly anxious because my new glass and steel sculptures are having a big success locally. Two of them were taken by both the Minneapolis Art Institute Annual and the San Francisco Museum Annual. Since they usually take only one piece of sculpture from an artist, it is rather exciting. Of course I have to show them in New York eventually before all of the other sculptors get busy with the same technique. They have already begun down in Ohio I heard the other day, and it won't be long until my little invention will be appearing all over the place.

Dorothy joins in kind regards to you.

Sincerely,

J. Rood

February 5, 1957

Mr. Sheldon Keck
87 State Street
Brooklyn, New York

Dear Sheldon:

Many years have elapsed since the Harnett issue appeared on the horizon.

At this point, aside from having acquired several new examples which had not been checked, I am very eager to go over two or three pictures in my possession in order to ascertain permanently whether or not they are by Harnett. The outcome is immaterial to me, as I consider them excellent paintings. However, for future records, I feel it is vitally important to identify them permanently.

I am writing to ascertain whether you would take the time to examine these in the near future at my expense.

At the moment, I am assembling a good deal of material to transfer to the Archives of American Art, including artists' letters and anything pertinent to American art history and - naturally - am most eager to get the Harnett material straightened out for the same purpose.

Won't you please let me know whether you care to help me in this connection. I shall be most grateful. And, it will be so nice to work with you again. Incidentally, if you should decide to do this, could you drop in for a few minutes to make a superficial surveyyof the material so that I may know what to send to you and when.

My very best regards.

Sincerely yours,

EGH/ek

February 18, 1957

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Art
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

After going through an astonishing amount of correspondence, consignment records, photographs, etc., I finally unraveled the "great mystery".

For your exhibition in 1945, we had originally listed "Ultra-Marine" but because the painting was not returned from the Dallas Museum, we substituted "Ursine Park" which was awarded the Schiedt Prize.

In 1952 you purchased "Ultra-Marine", the date of which was actually 1943 (Ursine Park was 1942). These are two distinct pictures, but were painted at about the same time and have a similar character. For reference I am giving you the correct history of your Davis.

ULTRA-MARINE - 1943 20 x 40 inches

EXHIBITED

One Man Exhibition The Downtown Gallery	1943
Walker Art Center	6/29/44
Dallas Museum	12/44
Institute of Modern Art - Boston	3/45
Cranbrook Art Center	5/45
University of Iowa	6/45
Art Institute of Chicago	9/45
La Tausca	12/46
Brooklyn Museum	10/46
Chicago Institute of Art	4/48
Portland Oregon Museum	[illegible]
Yale Univeristy	3/50
Munson, Wm., Procter, Institute, Utica, N.Y.	4/50
Toledo Museum	5/50
Seattle Museum	10/50
Columbus Museum	2/51
State University of Iowa	5/52

February 5, 1957

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Fairmount,
Philadelphia 30, Pa.

Dear Henri:

Thank you for your very nice letter.

I have something of interest - to you - to discuss, and when you are next in New York may I suggest that you come in to see me.

I do not mean to sound so mysterious, but the matter involved is one I cannot discuss by correspondence. It involves a considerable collection which I hope will be directed your way.

My best regards,

Sincerely yours,

EGH/ek

February 20, 1957

Mr. Earle Grant
2022 Nichols Street
San Diego 6, California

Earle Dear,

I am so proud of my boy. The newspaper clipping (for which I am grateful) impressed me tremendously, and I really think that you and Pliny are doing a fabulous job in bringing such outstanding art to a territory which needs it desperately. I hope the public is sufficiently appreciative.

In checking with Lawrence, I find that a book had been sent to you immediately after I had promised to do so. Evidentally, it went astray, and I am now sending another via parcel post, insured, so that it will reach you.

Someday, you will have to fill in on your American group starting with the names printed below, minus the two that you now have. When you are ready to consider any of these, let me know you sequence of choice, and I shall start deluging you with photographs.

Keep up the good work. Lots of love to you and Pliny.

Affectionately,

EGH/ck

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

February 8, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The two O'Keeffe's came and both Mr. Bradley and I agree that they are not right for our collection. I still am terribly interested in O'Keeffe, but these two pictures are not what we want. "Brooklyn Bridge" is very beautiful, but it just doesn't fit. We love the little open door one that we bought, and I will keep looking.

Please charge your expenses for packing and shipping to Allen-Bradley Co. We are shipping the pictures to you today via air express prepaid.

I will be seeing you very shortly, and thank you very much for sending them.

Very truly yours,

Peg Bradley

(Mrs. Harry Lynde Bradley)

Perhaps the editor's chief interest was antiquarian. Mrs. Rockefeller's interest however was never primarily antiquarian. She consistently strove to establish the high esthetic value of folk painting and sculpture, to have it judged on the level of the professional painting and sculpture of its time, not simply as minor decorative art or historic document. A similar intention lay behind Mr. Cahill's work and that of the museum people who organized or sponsored the first exhibitions and publications. By generally overlooking both their contributions and their point of view the editor of the Williamsburg catalogue, in her text and bibliography, appears to ignore one of Mrs. Rockefeller's primary interests in forming her collection and, at the same time, to greatly diminish its significance.

Believing that the officers of Williamsburg may wish to correct this unfortunate situation in so far as may be possible at this late date, I am sending you herewith a suggested draft of items for an <u>errata & addenda</u> slip, in the hope that with proper editing this may be printed as soon as possible and inserted in those copies of the catalogue which have not already been distributed. It would be appreciated if copies of this slip were mailed to all who have received review copies of the book, as well as to libraries and other institutions that have ordered advance copies. May I add that I hope these additions and corrections may be incorporated in subsequent editions of the catalogue.

Sincerely

s/d Alfred H. Barr, Jr.

Mr. Mitchell A. Wilder
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

February 15, 1957

Mr. Winthrop Rockefeller
Colonial Williamsburg
Williamsburg, Virginia

Dear Mr. Rockefeller:

It was an agreeable surprise to receive a letter from you.

Indeed, I shall be delighted to accept your invitation for dinner on Friday, March 15th, and to stay over until the next day.

As you know, I have a special association with the Folk Art Collection. I recall, with great pleasure, the years during which I worked so closely with your mother in assembling the many paintings and sculptures for her final selection, and the extraordinary judgment she used.

I am sure that she would have been pleased to see the results of her pioneering, now that there are so many institutions interested in the work of the early anonymous painters and sculptors.

I look forward to the pleasure of seeing you again.

Sincerely yours,

EGH/ek

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

February 19, 1957

Mrs. Edith G. Halpert
Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your four loans to our recently closed Contemporary Americans Exhibition. They were important additions to the show, and I was particularly pleased to be able to include the O'Keefe, Black Door with Snow. It was very kind of you to make it possible for us to borrow this painting, and I appreciate your thoughtfulness.

The exhibition caused a good deal of conversation, but on the whole I think people found it stimulating and exciting. I am very grateful to you for your help in making the show a success, and, again, I want to thank you for your generous loans.

With kindest regards,

Sincerely yours,

Gordon M. Smith
Director

GMS:eb

TELEPHONE: LINCOLN 0840 • CABLE ADDRESS: ALBGAL BUFFALO

February 13, 1957

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

We have been so busy arranging the exhibition, that I did not have time to answer your letter sooner.

Now I am enclosing three photographs of Harnetts which we have recently purchased. They are all authentic, unquestionable Harnetts, and certainly among the best he produced.

The basic information will be found on the reverse side of the photographs, but I can give you more detailed data if you are interested. The prices are as follows:

STILL LIFE WITH LOBSTER – 1883	$4000.
MERGANSER FISH DUCK – 1883	5000.
MY GEMS – 1888	7500.

These are quotations for museums only. We have them marked considerably higher for private consumption. In this connection I feel I should tell you, confidentially, that Mr. Campbell of the National Gallery has been in to see these, and is very much interested in "My Gems". Subsequently, I received a letter from Mr. John Walker expressing an interest in the picture, and also his regret that Mr. Dale will not be back from Florida until some time in March. However, he did not ask me to hold the picture, and I feel free for that reason in offering it to you with the others.

I hope that this exhibition, of which I am enclosing a list, will attract you sufficiently to bring you to town. My best regards.

Sincerely yours,

EGH/ak
Encl's.

give me a show this December as she had last year also in December – Both resulted in more than good success –

I am sorry, but I am not selling any of our pictures – I love all of the Demuths too much to consider parting with them –

If you are ever over this way call me up – I would love you to come out for a cup of tea with me –

Bobbie Locher's death was a great shock to me and I still can not believe that Dick Weyand is also gone – I understand there is to be a sale of their things but just when I do not know – You can write to Mr Geo. Brinton Fulton National Bank for details – (Lancaster Pa)

If I hear of anyone wanting to part with a Demuth I will let you know.

Sincerely yours Vera White

3363 SAN FELIPE ROAD
HOUSTON, TEXAS

February 26, 1957

Mrs. Edith Halpert
New York

Dear Mrs. Halpert:

Here is my check for the Stuart Davis with many thanks.

I notice on your invoice that all copyright and reproduction rights are "reserved by artist or gallery." Frankly, this bothers me a little bit as I am apt to forget about it and give permission to reproduce in a catalog or in a book as the case may happen. Is there any settlement you can suggest that would relieve me from this bother.

Yours sincerely,

John de Menil

JdM/jm

ROBERT F. WINDFOHR • 1900 SPANISH TRAIL, FORT WORTH, TEXAS

Mrs. Halpert –

[illegible] sending under separate cover the [illegible]
people had color slides upon [illegible]
[illegible] is something wrong with one
[illegible] but [illegible] like these
[illegible]

Dord Fitz Galleries
606 East Third
Amarillo, Texas

Phone Drake 3-9741

Dord Fitz, Director

have the print show if you could send it. I could use it the month of February.

If you wish me to return the other prints now, I will do so but believe if I had a good sized showing of prints I could sell more.

I have sold ten things out of the Bunnell show and of course the artist was happy.

Hope you are fully recovered from your injury.

Sincerely yours
Dord D Fitz